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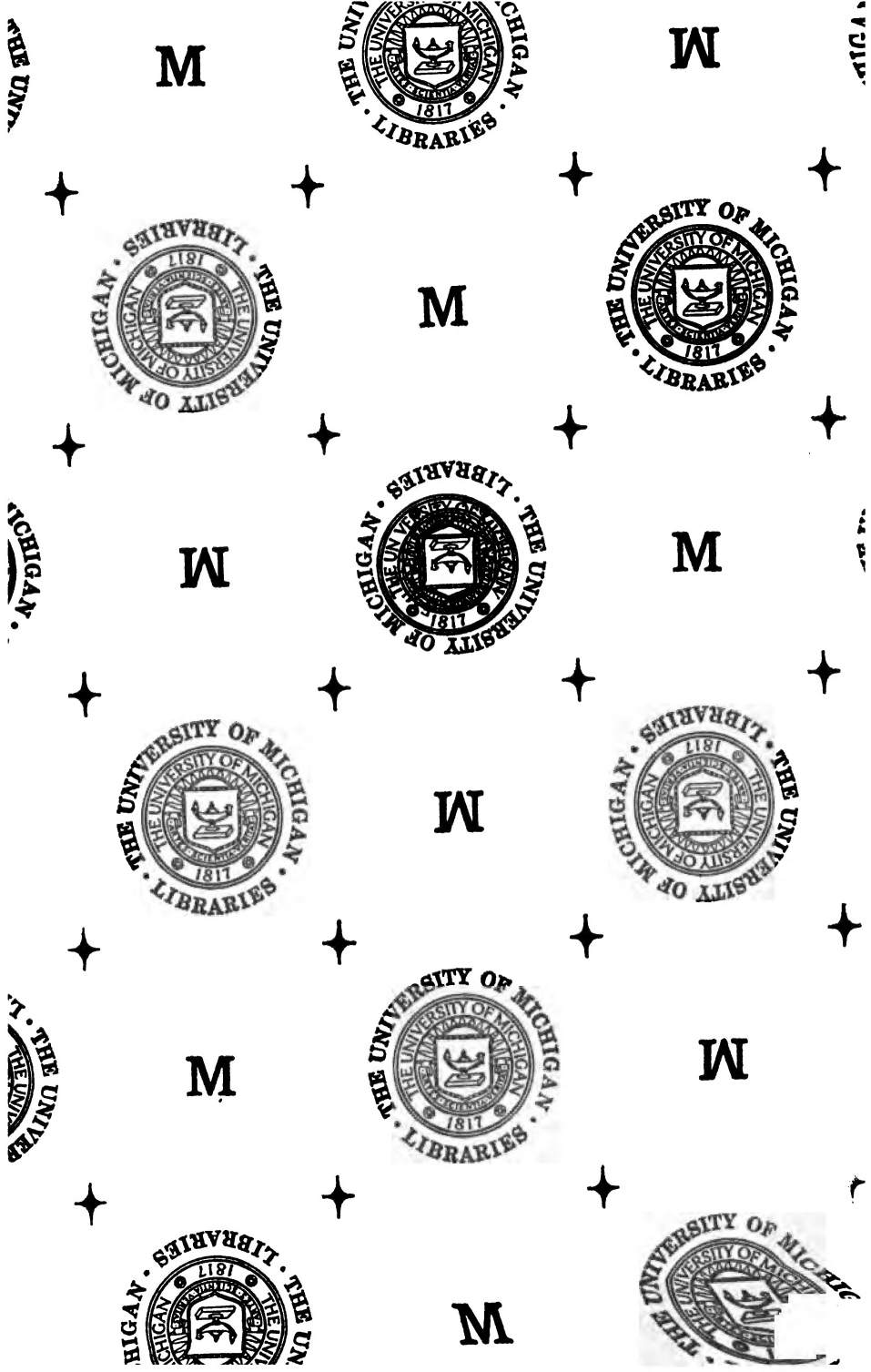
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SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART V.

THE TRACHINIAE.

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CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,

C. F. CLAY, MANAGER.

London: FETTER LANE, E.C.

Glasgow: 50, WELLINGTON STREET.



Leipzig: F. A. BROCKHAUS.

New York: G. P. PUTNAM'S SONS.

Bombay and Calcutta: MACMILLAN AND CO., LTD.

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SOPHOCLES

THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND
TRANSLATION IN ENGLISH PROSE,

BY

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PART V.

THE TRACHINIAE.

CAMBRIDGE:
AT THE UNIVERSITY PRESS.

1908

First Edition 1892

Reprinted 1908

Grad k k 1
Classical
11-25-49
67-163

Grad. R. R. 1

PA
4413
A2
1893
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page ix

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INTRODUCTION.

§ 1. IT has been the fortune of the *Trachiniae* to provoke a singular diversity of judgments. Dissen and Bergk refer the play to a period when the powers of Sophocles were not yet fully matured¹. Bernhardt regards it as a mediocre production of declining age². Schlegel, in his Lectures on Dramatic Literature, goes further still; he pronounces the piece unworthy of its reputed author, and wishes that the responsibility for it could be transferred from Sophocles to some feebler contemporary,—his son, for instance, the ‘frigid’ Iophon³. Yet there has never been a lack of more favourable estimates. In the very year when Schlegel was lecturing at Vienna (1808), Boeckh pointed out the strong family likeness between this and the other six plays⁴; A. Jacob made a direct reply to Schlegel’s censures⁵; and Godfrey Hermann said that, whatever faults the work might have, at any rate both the spirit and the diction

Divergen
views of
the *Tra-
chiniae*.
Difficulty
of judgin
it rightly

¹ Dissen, *Kleine Schriften*, p. 343; Bergk, *De Sophoclis Arte*, p. 26.

² Bernhardt, *Gk Lit.* II. pt ii. p. 375: ‘ein mit mässiger Kunst angelegtes und matt durchgeführtes Werk aus spätem Lebensalter.’

³ A. W. Schlegel, *Lect.* VII. All that he says of the *Trachiniae* is contained in one short paragraph, and the grounds of the condemnation are indicated only in vague terms. ‘There is much both in the structure and plan, and in the style of the piece, calculated to excite suspicion.’ ‘Many critics have remarked that the introductory soliloquy of Deianeira, which is wholly uncalled-for, is very unlike the general character of Sophocles’ prologues.’ ‘Although this poet’s usual rules of art are observed on the whole, yet it is very superficially; nowhere can we discern in it the profound mind of Sophocles.’

With regard to the prologue—the only passage which Schlegel specifies—some remarks will be found below, § 22.

⁴ A. Boeckh, *Græcae trag. princip.*, c. xi. p. 137 (referring to the *Electra* and the *Trachiniae*): ‘tantum cum ceteris similitudinem habent ut nefas esset de auctore dubitare.’

⁵ A. L. W. Jacob, *Sophocleae quaestiones*, vol. I. p. 260 (1821).

were unmistakably those of Sophocles¹. During the last half century, with the growth of a better aesthetic criticism in relation to all things Hellenic, a sense of the great beauties in the *Trachiniae* has decidedly prevailed over the tendency to exaggerate its defects; indeed, the praise bestowed upon it, in these latter days, has sometimes perhaps been a little too indiscriminate. The play is in fact an exceptionally difficult one to appreciate justly; and the root of the difficulty is in the character of the fable. A necessary prelude to the study of the *Trachiniae* is to consider the form in which the Heracles-myth had been developed, and the nature of the materials available for the dramatist.

Heracles
th.—
give
ends.

§ 2. The Argive legends are those which best preserve the primitive Dorian conception of Heracles. They are alloyed, indeed, with later elements, of a political origin. Thus, in order that the Dorian conquerors might have some hereditary title to the land, Heracles was made the son of Alcmena, and, through her, a scion of the Perseidae; Tiryns was his heritage, of which he had been despoiled. Again, the struggles between Argos and Sparta for the headship of Peloponnesus have a reflex in those wars which the Argive Heracles wages in Elis or Messenia. But, when such elements have been set aside, there remains the old-Dorian hero, slayer of monsters, purger of the earth, who triumphs over the terrors of Hades, and brings the apples of immortality from the garden of the Hesperides.

We do not know exactly when the 'twelve labours' of Heracles became a definite legend. The earliest evidence for it is afforded by the temple of Zeus at Olympia, about 450 B.C. The twelve labours were there portrayed on the metopes,—six on those of the western front, and six on those of the eastern. All the twelve subjects are known from the existing remains². The list agrees, in much the larger part, with twelve labours

¹ G. Hermann, Preface to the *Trachiniae*, p. vi: 'Ego quidem, quomodo qui Sophoclem cognitum habeat, an genuina sit haec fabula dubitare possit, non video. Nam quae duae res in poesi maxime produnt a quo quid scriptum sit, ingenium poesis et dictio, eae ita sunt in hac fabula eadem atque in ceteris, ut miraturus sim, si quis proferat aliquid, quod alienum ab Sophocle iudicari debeat.'

² The subjects of the western metopes, in order from left to right, were: (1) Nemean

enumerated by the Chorus in the *Hercules Furens* of Euripides¹, a play of which the date may be placed about 421—416 B.C. Neither list knows any places, outside of Peloponnesus, except Crete and Thrace; nor does either list recognise any of those later myths in which Heracles symbolises the struggles of Argos with Sparta. In both lists the journey to the Hesperides has lost its original meaning,—the attainment of immortality,—since it precedes the capture of Cerberus. These are some reasons for thinking that a cycle of twelve labours had become fixed in Dorian legend long before the fifth century B.C.² The Dorians of Argolis were those among whom it first took shape, as the scenes of the labours show. But nothing is known as to the form in which it first became current.

One thing, however, is plain. Although the twelve tasks are more or less independent of each other, the series has the unity of a single idea. Heracles is the destroyer of pests on land and sea, the saviour of Argolis first and then the champion of humanity, the strong man who secures peace to the husbandman and an open path to the sailor: with his club and his bow, he goes forth against armed warriors, or monsters of superhuman

lion: (2) Lernaean hydra: (3) Stymphalian birds: (4) Cretan bull: (5) Ceryneian hind: (6) Hippolytè's girdle.

Those of the eastern metopes were: (1) Erymanthian boar: (2) Mares of Diomedes: (3) Geryon: (4) Atlas and the Hesperides: (5) Augean stables: (6) Cerberus.—Treu, *Ausgrabungen zu Olympia*, iv. c. 4: W. Copland Perry, *Greek and Roman Sculpture*, ch. xxi. pp. 225 ff.

¹ Eur. *H. F.* 359—429. The exploits there enumerated are:—(1) Nemean lion: (2) Centaurs: (3) Ceryneian hind: (4) Mares of Diomedes: (5) Cycnus: (6) Hesperides: (7) Sea-monsters: (8) Relieving Atlas as supporter of the heavens: (9) Hippolytè's girdle: (10) Lernaean hydra: (11) Geryon: (12) Cerberus.

No. 2 in this list,—the fight with the Centaurs at Pholoè,—was merely an episode in the *ἀθλος* of the Erymanthian boar, the first subject of the eastern metopes at Olympia. Hence the list of Euripides has really nine *ἀθλοι* in common with the temple. The three *ἀθλοι* peculiar to the temple are, Stymphalian birds, Cretan bull, and Augean stables; instead of which Euripides has, Cycnus, Sea-monsters, Relief of Atlas.

An express mention of the number *twelve*, as the fixed limit to the series of *ἀθλοι*, occurs first in Theocr. 24. 81, δώδεκά οἱ τελέσαντι πεπωμένον ἐν Διὸς οἴκῳ | μόχθους.

² Preller (*Gr. Myth.* II. 186) adopts the view that the number of twelve labours had probably been first fixed by Peisander, in his epic *Ἡράκλεια*, *circ.* 650 B.C. (cp. below, § 4). Wilamowitz, Eur. *Heracles*, vol. I. p. 308, regards the cycle of twelve labours rather as the invention of some Dorian poet of Argolis,—perhaps of Mycenae,—who lived not later than the 8th century B.C., and of whose work no trace remains.

malignity, reliant on his inborn might, and conscious of a divine strain in his blood. This is no Achilles, no image of that chivalry which Aeolian legend had delineated and Ionian poetry adorned; no steeds, swift as the wind, bear his chariot into battle; no panoply of bronze, wrought by Hephaestus, flashes on him, 'like the gleam of blazing fire, or of the sun as it arises': in the gentle graces of human existence, in the softer human sympathies, he has no portion; no music of the lyre soothes his rest in the camp; he has never known such tears as came into the eyes of the young Achaean warrior, when the aged king of Troy, kneeling at his feet, kissed the hand that had slain Hector; nor has he anything of that peculiar pathos which is given alike to Hector and to Achilles by the dim presage of an early doom, the uncertain shadow which now and again flits across the meridian of their glory; the golden scales, lifted in the hand of Zeus, have never trembled with the fate of Heracles, for his destiny was fixed before his birth, and is inseparable from his origin,—that he must toil while he lives, and must live until his task has been accomplished. He embodies a sterner ideal; one in which there is less of spiritual charm and of flexible intelligence, but which has a moral grandeur of its own; we might say that relatively to the Ionian view of life it is as the Hebraic ideal to the Hellenic. And this ideal may rightly be called 'Dorian,' in the sense that it presumably represents a conception of the primitive Dorian folk, bearing a general stamp which can be traced in historical expressions of the Dorian nature.

That conception appears in only two other sets of legends besides the Argive. And these belong to near kinsmen of the Dorian stock, the Boeotians and the Thessalians.

Boeotian
legends.

The Boeotian legends concern the birth, childhood, and youth of Heracles. Argive tradition claimed his manhood; and this claim could not be ignored. Nor was it disputed that he sprang from the Argive Perseidae. The Boeotians sought only to reconcile his Argive lineage with a belief that he was born at Thebes. Alcmena, his mother, is the daughter of Electryon, king of Mycenae: she is betrothed to her first-cousin Amphitryon, son of Alcaeus, king of Tiryns. Amphi-

tryon accidentally kills his uncle, Electryon, and flies, with Alcmena, to Thebes. She requires him, as the condition of their union, to avenge her on the Taphii in western Greece, who have slain her brothers. He sets forth from Thebes to do so. Just before his triumphant return, Zeus visits Alcmena in his likeness, and becomes the father of Heracles. Amphitryon was originally a Theban hero; but the Thebans made him an Argive in order that they might make Heracles a Theban. The name 'Heracles' is itself a proof that Argive legend was predominant enough to extort such a compromise. Hera was the goddess of the pre-Dorian Argos. The story of her hatred towards the Dorian Heracles expressed the hostility of her worshippers to the Dorian invaders. But, when the Dorians had conquered, their legendary champion came to be called 'Ηρακλῆς, 'the glorified of Hera'; not in the sense that he had won fame by surmounting her persecutions, or through her final reconciliation to him in Olympus; but in the sense that he was the pride of the city which, though it had changed its earthly masters, was still Hera's—the now Dorian Argos. The old story of her spite against him lived on in poetry, but it had lost its first meaning. It is recorded that an earlier name of 'Heracles' had been 'Alcaeus,' 'the man of might'; and traces of this lingered in Boeotia¹.

¹ Dion Chrysost. or. 31 (p. 615 Reiske) ἐν γοῦν Θήβαις Ἀλκαῖος ἀνάκειται τις, δὲν Ἡρακλέα φασὶν εἶναι, πρότερον οὕτω καλούμενον. Preller (II. p. 180) quotes the inscription shown in a Farnesian relief on the tripod which Amphitryon dedicated, in his youthful son's name, to the Ismenian Apollo at Thebes: Ἀμφιτρύων ὑπὲρ Ἀλκαίου τρίποδ' Ἀπόλλωνι. Sextus Empir. Adv. dogm. 3. 36 gives a like inscription, also connecting it with a Theban ἀνάθημα. Diodorus (4. 10) ascribes the change of the hero's name to the Argives: Ἀργεῖοι... Ἡρακλέα προσηγόρευσαν, ὅτι δι' Ἡραν ἔσχε κλέος, πρότερον Ἀλκαῖον καλούμενον. According to the popular tradition, this change of name was prescribed by the Delphic oracle, when the hero went thither for purification, after the slaughter of his children at Thebes. (Apollod. 2. 4. 12: Aelian V. H. 2. 31.)

Ἀλκείδης was probably a gentilician name, rather than a patronymic in the narrower sense, as Wilamowitz remarks (Eur. Her. I. p. 293), adding that Ἀλκαῖος, the father of Amphitryon, 'was not invented to explain Ἀλκείδης,' since in that case the form would have been Ἀλκεύς.

But Pindar, at any rate, seems to have been thinking of Ἀλκαῖος, father of Amphitryon, when he wrote Ἡρακλέης, σεμνὸν θάλος Ἀλκαίδαν (O. 6. 68). And on the other hand Suidas, s. v. Ἀλκείδης has Ἀλκείως γὰρ παῖς Ἀμφιτρύων. — A similar name to Ἀλκαῖος was Ἀλκάθοος, a Megarian hero analogous to Heracles. Cp. also Ἀλκμήνη.

There, too, as in Argolis, the myth is blended with facts of local warfare; Heracles fights for Thebes against the Minyae of Orchomenus. But the true Dorian Heracles is seen in other parts of the Theban story,—as when he strangles the snakes in his cradle, and slays the lion of Cithaeron. His last act at Thebes is that which he does in the madness sent on him by Hera,—the slaughter of the children borne to him by Megara, daughter of Creon. This Theban tradition was another compromise with Argive legend, which claimed his best years for the twelve labours. How, then, was he to be severed from Thebes, the home of his youth? He must be forced to fly from it, as blood-guilty—the guilt being excused by Hera's visitation. Further, Thebes had to account for the non-existence of Theban nobles claiming a direct descent from him. Therefore he slew his Theban children.

Thessalian
ends.

Lastly, there are the Thessalian legends. These belong especially to Trachis, the chief town of Malis, and to the neighbouring region of Mount Oeta. Here, too, there is an element of disguised history; Heracles is the friend of Dorians; he works for the honour of Apollo, the god of the Thessalo-Delphic amphictyony; he conquers aliens, like Cycnus, or establishes good relations with them, as with the Trachinian king Ceyx. But the spirit of an older conception animates one part of the Thessalian legend,—the hero's fiery death on the summit of Oeta, when Zeus receives him into heaven. The journey to the Hesperides was probably an older symbol of immortality attained after toil; but if that fable has the charm of the sunset, the legend of Oeta has the grandeur of the hills.

These three cycles of myth,—the Argive, the Boeotian, and the Thessalian,—alone reveal the true old-Dorian Heracles. The traditions found elsewhere are either merely local, expressing the desire of particular Dorian communities to link their own deeds with his name, as at Rhodes and Cos; or they show the influence of non-Dorian poets, who altered the original character of the story by interweaving it with other threads of folk-lore. Thus in the *Trachiniae* the legend of Oeta is combined with legends of Aetolia. We shall understand this process better if we consider the place of Heracles in that

portion of Greek literature which precedes the rise of Attic drama.

§ 3. The Homeric poems contain only incidental allusions to Heracles, who is associated with the generation before the Trojan war. We hear that he was born at Thebes, being the son of Zeus and Alcmena. His life-long foe, the goddess Hera, defrauded him of his inheritance, the lordship of Argos, by ensnaring Zeus into a promise that this dominion should be held by Eurystheus¹. Heracles performed labours (ἄεθλοι) for Eurystheus, whose commands were brought by the herald Copreus: but only one of these tasks is specified,—viz., the descent in quest of ‘the dog of Hades’². Apart from the ‘labours’ proper, some other exploits of the hero are mentioned. He delivered Laomedon, the father of Priam, from the sea-monster (κῆτος) sent by the angry gods; and, when the false king withheld the due reward, he sacked Troy. Returning thence, he was driven by storms to Cos³. Further, he made war on Pylos, killing the Neleidae, Nestor’s brethren, and wounding the immortals, Hera and Hades, who opposed him⁴. Under his own roof he slew his guest Iphitus; but no motive is assigned by the Homeric poet. The victim’s father, Eurytus, king of Oechalia (in Thessaly), is not attacked or killed by Heracles; he is more quietly despatched by Apollo, who is jealous of his skill in archery⁵. The Homeric weapon of Heracles is the bow; there is no mention of the club. His Homeric wife is Megara, daughter of Creon. Finally he dies, ‘subdued by fate and by the wrath of Hera’⁶. There is no hint of his apotheosis, except in one passage, which clearly bewrays interpolation⁷.

¹ *Iliad* 19. 95—136.

² Labours for Eurystheus, *Il.* 8. 363, *Od.* 11. 622: Copreus, *Il.* 15. 639: ‘the dog of Hades’ (first called Cerberus in Hes. *Th.* 311), *Il.* 8. 368.

³ The κῆτος, *Il.* 20. 144—148: sack of Troy, 5. 638—642: Cos, 15. 28.

⁴ War against Pylos, *Il.* 11. 690—693: wounding of Hera and Hades, 5. 392—397.

⁵ Iphitus, *Od.* 21. 22—30: Eurytus, 8. 223—228.

⁶ The bow, *Il.* 5. 393, *Od.* 8. 225, 11. 607: Megara, *Od.* 11. 269: Death of Heracles, *Il.* 18. 117—119.

⁷ *Od.* 11. 601—605:

601 τὸν δὲ μετ’ εἰσενόησα βίην Ἡρακλεΐην,
602 εἰδῶλον, αὐτὸς δὲ μετ’ ἀθανάτοισι θεοῖσι

The parts of the Homeric epics in which these allusions occur are of various ages; and the allusions themselves are derived from various regions,—Argos, the western Peloponnesus, Boeotia, Thessaly, the Dorian colonies in Asia Minor. Several of the passages have a more or less intrusive air; one¹, at least, has manifestly been adapted to the *Iliad* from some epic in which Heracles was a principal figure. Speaking generally, we may say that in the *Iliad* and the *Odyssey* the Dorian hero is a foreign person.

But this negative result is not the only one which the Homeric notices suggest. They make us feel how difficult it would have been for epic poetry, working in the Homeric spirit, to treat the story of Heracles as a whole. His acts are too incoherent to derive a properly epic unity from his person,—such an unity as the *Odyssey*, for example, derives from the person of Odysseus. The original Dorian legend of Heracles had, indeed, the unity of a moral idea; but that is not enough for an epic.

§ 4. Little is known of the efforts made to solve this poetical problem. The Dorian Peisander, of Cameirus in Rhodes, is named as the author of an epic poem on Heracles, a *Heracleia*². He seems to have confined himself to the 'labours' which Heracles performed for Eurystheus; and he was the first poet,

603 *τέρπεται ἐν θαλίῃ καὶ ἔχει καλλίσφυρον Ἥβην,*

604 [*παῖδα Διὸς μεγάλου καὶ Ἥρης χρυσοπέδιλου.*]

605 *ἀμφὶ δὲ μιν κλαγγὴ νεκύων ἦν οἰωνῶν ὦς, κ.τ.λ.*

The second and third of these verses (602, 603) were rejected by Aristarchus (schol. on *Od.* 11. 385, with Dindorf's note, ed. 1855). The fourth verse (604) seems not to have been read by Aristarchus, nor by the schol. on v. 385. It is identical with Hes. *Theog.* 952. Onomacritus, the diaskeuast in the time of Peisistratus, was credited with the interpolation of vv. 602, 603, acc. to schol. Vindob. 56 (quoted by Merry *ad loc.*). Such a tradition at least suggests that the interpolation was pre-Alexandrian and presumably Attic. It is probably by a mere confusion that schol. H on 604 (*ap.* Dindorf) speaks as if verse 604, and it alone, had been inserted by Onomacritus.

¹ I refer to *Il.* 19. 95—136, where see Leaf's note. The episode occurs in a speech of Agamemnon, who, contrary to Homeric usage, quotes the very words spoken by the gods. Elsewhere it is only the inspired poet himself who reports Olympian speech.

² Bernhardt, *Gr. Lit.* vol. II. pt 1, p. 338, collects the principal notices of Peisander.

we are told, who gave Heracles the lion's skin and the club¹. Peisander is usually placed about 650 B.C.; but, according to one view, that date is too early². In the Alexandrian age he enjoyed a high repute.

The Ionian Panyasis³ of Halicarnassus, *circ.* 480 B.C., also composed a *Heracleia*, in no less than fourteen books. He took a wider range than Peisander's, and aimed at a comprehensive digest of all the principal legends concerning Heracles. Merits of style and arrangement made him popular; but he did not reach the Homeric level, or work in the Homeric spirit⁴. Possibly his large composition, with its survey of heroic deeds in many lands, may have borne some analogy to the great prose-epic of his younger kinsman, Herodotus. That kinship interests us here, since it increases the probability that the epic of Panyasis may have been known to the author of the *Trachiniae*.

But to minds in sympathy with Homeric epos it would be evident that there was another way of dealing with the theme of Heracles; a way different from that of Peisander, and still more different from that of Panyasis. Some one episode might be singled out from the mass of legends, and developed by itself, as an epic on a small scale. Hesiod and the Hesiodic school worked thus; they produced, for instance, the *Marriage-feast of Ceyx*, relating how Heracles was entertained by that king of Trachis; the *Aegimius*, turning on the league of Heracles with that Dorian prince; and the extant *Shield of Heracles*, concerning his fight with Cycnus.

¹ See n. on *Philoctetes* 727. The club was no doubt an original trait of the old Dorian legend.

² The 20th epigram of Theocritus is an inscription in hendecasyllables for a Rhodian statue of Peisander, who, with respect to the deeds of Heracles, is called *πρᾶτος τῶν ἐπάνωθε μουσσοποιῶν*. Wilamowitz (*Eur. Her.* i. p. 309), acknowledging the genuineness of the epigram, nevertheless suggests that the name of Peisander may have been a mere invention of the Asiatic Dorians in the 3rd cent. B.C., and holds that the *Ἡράκλεια* ascribed to him was not older than the 6th cent. B.C.

According to Theocritus, Peisander described Heracles *τὸν λεοντομάχαν, τὸν δ' ὤχαιρα, ... χῶσους ἐξεπύνασεν εἴπ' ἀέθλους*.

³ The penultimate syllable of this Carian name is probably long; another, perhaps more correct, form of it was *Πανύασσις*. Little weight can be attached to the fact that Avienus, writing about 370 A.D., has *Panyāsi* at the beginning of a hexameter (*Arat. Phaen.* 175).

⁴ See the testimonies in Bernhardt, *Gr. Lit.* II. pt 1, p. 340.

A notable epic of this class was the *Capture of Oechalia*, *Οἰχαλίας ἄλωσις*, ascribed to the Ionian Creophylus of Samos, whom tradition called the friend, or even the son-in-law, of Homer¹. An epigram of Callimachus² attests the fame of this poem, which was probably as old at least as the eighth century B.C., and must have had the genuine ring of Homeric epos. The subject was the passion of Heracles for Iolè, and the war which, in order to win her, he made on Oechalia, the city of her father Eurytus, which was placed, as by Sophocles, in Euboea. It is not known whether this epic introduced Deianeira, the envenomed robe, and the hero's death on Mount Oeta³. But in any case it must have been one of the principal sources from which Sophocles derived his material.

§ 5. Lyric poetry also, from an early time, had been busied with these legends. The Ionian Archilochus (*circ.* 670 B.C.) composed a famous hymn to the victorious Heracles. It was known as the *καλλίνικος*⁴, and was a counterpart, at the Olympian games, of 'See, the conquering hero comes,'—being sung at the evening procession in honour of a victor, if no special ode had been written for the occasion. But it was in the choral form, a distinctively Dorian creation, that lyric poetry rendered its loftiest tributes to the son of Alcmena. Stesichorus of Himera, a city in which Dorian and Chalcidic elements were blended, gave the

¹ Welcker, *Der epische Cyclus*, pp. 212 ff.: Bernhardt, *Gk Lit.* II. pt 1, p. 252.

² *Epigr.* 6:

Κρεωφύλου πόνος εἰμί, δόμῳ ποτὲ θεῖον Ὀμηρον
δεξαμένου· κλαίω δ' Εὐρυτον, ὅσσ' ἔπαθεν,
καὶ ξανθὴν Ἰόλειαν· Ὀμήρειον δὲ καλεῖμαι
γράμμα· Κρεωφύλῳ, Ζεῦ φίλε, τοῦτο μέγα.

³ That the *Capture of Oechalia* ended with the pyre on Oeta, and the apotheosis, is Welcker's view (*Cyclus*, p. 233). He remarks that the hero of a Cyclic poem was often raised to immortal bliss at the end,—as Amphiarus in the *Thebais*, Achilles in the *Aethiopis*, Menelaus in the *Nostoi*, Odysseus in the *Telegonia*. The apotheosis of Heracles has already a place in the *Theogony* of Hesiod, vv. 950—955.

The war against Oechalia may possibly have been, as Welcker suggests, the subject of the *Ἡράκλεια* ascribed to Cinaethon of Lacedaemon (8th cent. B.C.?) by schol. Apoll. Rhod. I. 1357, where it is cited with reference to Trachis; but this is pure conjecture.

⁴ In Pindar *Ol.* 9. 2 *καλλίνικος ὁ τριπλός*, since the burden was thrice repeated. Bergk, *Poet. Lyr.* II. p. 418 (4th ed.).

spirit of Homeric epos to his choral hymns (*circa* 620 B.C.). Into this new mould he cast three exploits of Heracles,—the triumphs over Geryon, Cycnus, and Cerberus¹. Pindar's range of allusion Pindar. covers almost the whole field of the hero's deeds; but it is in the first Nemean ode that the original significance of the legend is best interpreted. When the infant has strangled the snakes sent by Hera, the Theban seer Teiresias predicts his destiny; how he shall destroy 'many a monstrous shape of violence' on land and sea; subdue the men 'who walk in guile and insolence'; beat down the Earth-born foes of the gods; and then, for recompense of his great toils, win everlasting peace in the blest abodes, and, united to Hebe, 'dwell gladly in the divine home of Zeus².'

For readers of the *Trachiniae* this lyric literature has one point of peculiar interest. It is there that we can first trace the association of Heracles with Deianeira. The Dorian Heracles Deianeira
associated
with
Heracles. had no original connection with the old heroic legends of Aetolia. The stamp of those legends, and their relation to others, indicate that they come from a pre-Dorian time, when Calydon and Pleuron, surrounded by fertile lands and blooming vineyards, were the strongholds of a chivalry devoted to war and to the chase; a chivalry from which popular tradition derived the images of Deianeira, of her parents Oeneus and Althaea, and of her brother Meleager. The story that Heracles had married Deianeira expressed the desire of immigrants, who had displaced the old Aetolian order, to claim kinship with the Dorian invaders of Peloponnesus.

Pindar, in a lost poem,—of what class, is unknown,—told the story somewhat as follows³. Heracles, having gone down to Hades for Cerberus, there met the departed Meleager, who recommended his sister Deianeira as a wife for the hero. On returning to the upper world, Heracles went at once to Aetolia, where he found that Deianeira was being wooed by the river-god Acheloüs. He fought with this formidable rival,—who wore the shape of a bull,—and broke off one of his horns. In order to

¹ Bergk, *Poet. Lyr.* III. p. 207.

² Pind. *Nem.* I. 60—72.

³ Schol. on *Iliad* 21. 194. The schol. on *Il.* 8. 368 probably has the same passage in view when he quotes Pindar as saying that Cerberus had a hundred heads.

recover it, Acheloüs gave his conqueror the wondrous 'cornucopia' which he himself had received from Amaltheia, daughter of Oceanus. Heracles presented this, by way of *ἔδνα* or 'bride-price,' to Oeneus¹, and duly received the hand of the king's daughter.

Long before Pindar, Archilochus had related how Heracles overcame the tauriform suitor², and won the fair maiden; how, after their marriage, Heracles and Deianeira dwelt with Oeneus at Calydon, until they were obliged to leave the country, because Heracles had accidentally slain the king's cupbearer; and how, at the river Evenus, the Centaur Nessus offered insult to the young wife, and was slain by her husband³. It may be added that the prose mythographer Pherecydes (*circ.* 480 B.C.) had told the story of Deianeira⁴. His birthplace was the island of Leros, near Miletus; but his home was at Athens, and his work, it can hardly be doubted, was known to Sophocles.

Heracles
drama.

§ 6. Such, then, was the position of the Heracles-myth at the time when Attic Tragedy was advancing to maturity. This legend had become the common property of Hellas; and its primitive meaning had been, to a great extent, overlaid by alien additions or embellishments. Particular episodes had been successfully treated in epic poetry of the Homeric or Hesiodic school, and also in lyrics, both Ionian and Dorian. But the whole legend had not been embodied in any poem which took rank with the foremost creations of the Greek genius.

medy.

As a person of drama, Heracles made his first appearance in Comedy. It was the Dorian Epicharmus who, in the first half of the fifth century B.C., thus presented the Dorian hero to Syracusan audiences. One of the pieces concerned Heracles in quest of the Amazon's girdle; another dealt with his visit to the jovial Centaur Pholos⁵. The Dorians of Sicily, though Dorian

¹ Strabo 10, p. 458.

² Schol. *Il.* 21. 237.

³ Schol. Apoll. Rhod. 1. 1212: Dion Chrys. or. 60.

⁴ This appears from schol. Apoll. 1. 1213 (frag. 38 of Pherecydes in Müller, *Frag. Hist.* 1. p. 82): and might have been inferred from the reference of Pherecydes to Hyllus (schol. *Trach.* 354, fr. 34 *ap.* Müller).

⁵ *Ἡρακλῆς ὁ ἐπὶ τὸν ζῶσστηρα*: *Ἡρακλῆς ὁ παρὰ Φόλω*. Cp. Bernhardt, *Gk Lit.* II. pt 2, p. 529.

to the backbone in most things, had a strain of humour and vivacity which tempered the seriousness of their race; in this instance, it was much as if an Irish dramatist of English descent had applied a similar treatment to St George and the dragon.

That Ionians should feel the grotesque side of Heracles, was natural enough. Aristophanes tells us that this hero had become a stock-character of Attic comedy, and claims credit for having discarded him:—

‘It was he that indignantly swept from the stage the paltry ignoble device
 ‘Of a Heracles needy and seedy and greedy, a vagabond sturdy and stout,
 ‘Now baking his bread, now swindling instead, now beaten and battered about’.

Several comedies on Heracles are known by their titles, or by fragments. His powers of eating and drinking seem to have furnished a favourite point. He also figured much in satyr-drama,—a kind of entertainment which welcomed types of inebriety. Sophocles himself wrote a *Heracles at Taenarum*,—a satyr-play on the descent to Hades for Cerberus,—in which the Chorus consisted of Helots¹. His contemporaries, Ion of Chios, and Achaëus, wrote each a satyr-play called *Omphale*, depicting Heracles in servitude to the Lydian task-mistress. In Ion’s piece, he performed prodigies with a ‘triple row of teeth,’ devouring not merely the flesh prepared for a burnt-offering, but the very wood and coals on which it was being roasted². Even in the *Alceste*, we remember, the inevitable moment arrives when this guest, too hospitably entertained, fills the house with ‘discordant howls’.

§ 7. Recollecting such traditions of the theatre, we cannot wonder if Tragedy was somewhat shy of Heracles. At the best, the legend was difficult to manage,—even more difficult for tragic drama than for epic narrative. And the difficulty was greatly

¹ *Pax* 741 ff., translated by Mr B. B. Rogers.

² Nauck, *Trag. Frag.* p. 178 (2nd ed., 1889).

³ For the *‘Ομφάλη* of Achaëus, see Nauck *op. cit.* p. 754: for that of Ion, p. 735, esp. fragments 28, 29, 30.

⁴ Eur. *Alc.* 760 *ἄμυνον* ὑλακτῶν.

increased, now that the essential difference between this hero and the ordinary persons of tragedy had been brought into relief by frequent burlesques.

Aeschylus, indeed, in the *Prometheus Unbound*, introduced Heracles, who loosed the bonds of Prometheus; and then Prometheus described the route by which his deliverer must journey from the Caucasus to the Hesperides¹. It was a harder matter to take the legend of Heracles as the basis of a tragedy. There are only two such experiments of which we have any clear or definite knowledge. One is the *Mad Heracles* of Euripides. The other is the *Trachiniae* of Sophocles.

e *Mad*
racles
Euripi-

Euripides has taken his subject from the Boeotian legend. Heracles, visited with madness by Hera, slays his children,—in whose fate the Attic poet involves Megara, probably because, with his plot, it was not easy to dispose of her in any other way. Now, as we saw, this Theban story was framed to explain why Heracles, in early manhood, forsook Thebes for Argolis. The murder is discordant with the general tenour of the Heracles myth, and the discord is but thinly concealed by the resort to Hera's agency. For Euripides, however, this very discord was an attraction. It allowed him, by a bold change of detail, to put a new complexion on the whole story. That change consisted in placing the terrible deed of Heracles not before, but after, his labours for Eurystheus.

The plot is briefly as follows. Heracles has long been absent from Thebes, toiling for Eurystheus; and it is known that he is now engaged in the supreme ordeal,—the quest of Cerberus. Meanwhile a certain Lycus from Euboea becomes master of Thebes, and slays Creon. Megara, her three sons, and the aged Amphitryon, are also doomed by him. They are about to die, when Heracles suddenly returns from the nether world, and kills Lycus. He then holds a sacrifice, to purify the house. While engaged in it, he is stricken with madness. He slays Megara and his children. On recovering his senses, he resolves to commit suicide. But Theseus appears,—the king of Athens whom Heracles has just delivered from Hades. Theseus combats his resolve, offering him an honourable refuge in

¹ Strabo 4, p. 183.

Attica. Heracles at last accepts the offer, and departs with his friend.

This, then, is the goal of the great career; this is the result of the strength given by a divine sire, and spent in benefiting men. The evil goddess of Heracles triumphs utterly; at the very moment when his labours are finished, and when, as the old faith taught, his reward was near, he is plunged into an abyss of misery. He passes from our sight, to hide the remainder of his days in the seclusion of a land not his own. Yet, even in this extremity, he has given a proof of strength; he has had the courage to live. He has taught us that, though the mightiest human efforts may end in outward failure, yet no man, if he be true to himself, need suffer moral defeat. Zeus has been faithless to his human son, and Hera's infra-human malevolence has prevailed; but one consolation for humanity remains.

Such is the new reading of the Heracles myth which Euripides has propounded; with admirable power and subtlety, though scarcely with complete artistic success. His interpretation, though full of a deep suggestiveness, is, in fact, too modern for the fable on which it is embroidered.

§ 8. There is no external evidence for the date of the *Mad Heracles*; but internal evidence tends to show that the play probably belongs to the years 421—416 B.C.¹ The date of the *Trachiniae* is also unattested. But some traits of the work itself appear to warrant us in placing it among the later productions of the poet²; if rough limits are to be assigned, we might name the years 420 and 410 B.C. It has been held that the bold example of Euripides, in making Heracles the subject of a tragedy, induced Sophocles to do likewise³. As to this view, we can only say that it is quite possible, but that there is absolutely no proof of it. On the other hand, one thing is certain: the *Trachiniae* exhibits a conception and a treatment fundamentally different from those adopted in the *Mad Heracles*.

Two principal elements enter into the mythic material used

¹ Wilamowitz, *Eur. Her.* vol. i. pp. 340 ff.

² See below, §§ 21, 22.

³ Wilamowitz, *op. cit.* p. 383.

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ythic
ements.

by Sophocles. The first is the Aetolian legend of Deianeira, whom Heracles rescues from Achelöus, and in whose defence he slays the Centaur Nessus. This part of the subject had been treated by Archilochus and Pindar. The second element is the Thessalian legend which set forth the love of Heracles for Iolè,—his murder of Iphitus, leading to his servitude under Omphalè,—his capture of Oechalia,—and his death upon Mount Oeta. Here the epic *Capture of Oechalia* was presumably the chief source. Pherecydes and Panyasis were also available. Hesiodic poems, such as the *Marriage-feast of Ceyx*, may have supplied some touches. Ion of Chios, too, had written a drama called *Eurytidae*¹, but its scope is unknown. Nor can we say whether Sophocles was the first poet who brought the Aetolian and the Thessalian legend into this connection.

The Argive and Boeotian legends are left in the background of the *Trachiniae*; they appear only in a few slight allusions. But, if we are to read the play intelligently, the drift of these allusions must be understood. We must endeavour to see how Sophocles imagined those events of his hero's life which precede the moment at which the play begins.

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Later mythographers, such as Apollodorus and Diodorus, sought to bring a fixed chronology into the chaos of legends concerning Heracles. They framed a history, which falls into six main chapters, thus:—(1) The Theban legends of the hero's birth and growth. (2) The Argive legends of the twelve labours. (3) The legends concerning Eurytus, Iolè, Iphitus, and Omphalè. (4) Campaigns against Troy, Cos, Peloponnesian foes of Argos, and the Giants. (5) The Aetolian legends: Deianeira, Achelöus, Nessus. (6) The legends of South Thessaly: Ceyx of Trachis, Aegimius, etc.; the capture of Oechalia; and the pyre on Oeta.

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But, in the fifth century B.C., poets were as yet untrammelled by any such artificial canon. They could use the largest freedom in combining local legends of Heracles, so long as they were careful to preserve the leading features of the myth. We have seen that Euripides, when in his *Mad Heracles* he placed the madness *after* the labours, was making an innovation which deranged the whole perspective of Theban and Argive legend;

¹ Nauck, *Trag. Frag.* p. 734.

so much so, that the Alexandrian mythographers, deferential to the Attic dramatists in much, never followed Euripides in that.

Sophocles has made no change of similar importance. Yet his way of arranging the fable differs in one material respect from that of the later compilers. They, as we have seen, place the marriage of Heracles with Deianeira very late in his career—after his labours for Eurystheus, and after most of his other deeds also. Sophocles puts the marriage much earlier,—so early, that Deianeira speaks as if it had preceded most, or all, of the hero's labours. Sophocles could do this, because he felt himself free to ignore the Theban legend of the hero's marriage to Megara. And he certainly was not alone in thus differing from the later mythographers. Pausanias mentions a tradition at Phlius, according to which Heracles had already won his Aetolian bride when he went for the golden apples¹. And Pherecydes represented Heracles as having at first asked Iolè's hand, not for himself, but for Hyllus—his son by Deianeira².

Sequence
of events
in the *Trachiniae*.

§ 9. The outline of the whole story, as Sophocles conceived it, can now be traced with clearness sufficient, at least, to explain the hints scattered through the play.

The ante-
cedents of
the plot.

1. Heracles is born at Thebes (v. 116), and comes thence (v. 509), in early manhood, to Pleuron, where he wins Deianeira. We are not told whither he was taking his bride, when they met Nessus (v. 562). Since Megara is ignored, there is nothing to exclude the supposition that he was returning to his home at Thebes.

2. Constrained by Hera's wrath, he performs the labours for Eurystheus (v. 1048). The home of his family is now at Tiryns.

3. He visits Eurytus at Oechalia in Euboea (v. 262); who dis-
countenances his passion for Iolè (v. 359)³.

4. He goes on various campaigns, including that against the
Giants (1058 ff.).

5. He slays Iphitus (the son of Eurytus), who was then his guest

¹ Paus. 2. 13. 8.

² Schol. *Trach.* 354.

³ The oblique *palouro* in v. 268 leaves an ambiguity. If the word used by Eurytus to Heracles was *éppalov*, the labours for Eurystheus were over. But if it was *palai*, they were still in progress. The second supposition gives more force to the passage.

at Tiryns. The lapse of some considerable time since his visit to Eurytus is implied by the word *αἰθρῆς* (v. 270).

Heracles, with Deianeira, his children, and his mother Alcmena, is now forced to leave Tiryns. They are given a new home at Trachis by its king, Ceÿx (v. 38).

6. As a punishment for the treacherous murder of Iphitus, Zeus dooms Heracles to serve Omphalè, in Lydia, for a year (v. 274). Heracles goes forth from Trachis, leaving his family there (v. 155). They do not know his destination. During his absence, some of his children return with Alcmena to Tiryns; others are sent to his old home at Thebes (1151 ff.).

7. The year with Omphalè being over, he sacks Oechalia (v. 259).

We are now prepared to follow the plot of the drama itself.

analysis
of the play.
Pro-
logue:
—93.

§ 10. The scene is laid before the house at Trachis.

Deianeira is alone with a female slave, an old and attached domestic, who has been the nurse of her children. Communing with her own thoughts, rather than directly addressing her attendant, the wife of Heracles recalls the sorrows which have been her portion from youth upwards,—culminating now in a terrible anxiety concerning her absent lord. It is fifteen months since he left home; but no tidings have come from him. And she feels almost sure that something is amiss, when she thinks of a certain tablet which he left with her...

Here the aged Nurse ventures to interpose. Deianeira has several sons; why should not one of them,—Hyllus, for example, the eldest,—go in search of his father?

Just then Hyllus himself is seen approaching, and in haste; for he has news to tell. Heracles is, or soon will be, in Euboea, warring against Oechalia, the city of Eurytus. During the past year he has been in servitude to Omphalè, a Lydian woman.

Deianeira then tells her son the purport of the tablet to which she had previously alluded. It contains an oracle, which shows that this war in Euboea must decide the fate of Heracles; he will die; or he will thenceforth live in peace.

Hyllus at once resolves to join his father in Euboea, and departs for that purpose.

The Chorus now enters: it consists of fifteen Trachinian

maidens, full of kindly sympathy for the Aetolian princess whom a strange destiny has brought to dwell among them. Invoking the Sun-god, they implore him to reveal where Heracles now is. Deianeira, they hear, is pining inconsolably. Fate vexes, while it also glorifies, her husband ; but he is not suffered to perish. Let her keep a good courage : sorrow comes to all mortals, but joy also, in its turn ; and Zeus is not unmindful of his children.

Deianeira sadly replies that the young maidens cannot measure such trouble as hers ; may they ever be strangers to it ! But they shall know her latest and worst anxiety. When Heracles left home, he told her that, if he did not return at the end of fifteen months, she must account him dead. He even explained how his property was to be divided in that event. But, if he survived the fifteenth month, then he would have a peaceful life. Such was the teaching of an oracle which he had written down at Dodona. And the fulfilment of that oracle is now due . . .

II. First
episode :
141—496

A Messenger is seen coming ; the wreath on his head betokens glad tidings. Heracles lives, is victorious, and will soon come home. Lichas, the herald, has already arrived ; but the excited Trachinians, thronging around him, have retarded his progress towards the house.

With an utterance of thanksgiving to Zeus, Deianeira calls upon the maidens of the Chorus and the maidens of her own household to raise a song of joy.

The Chorus respond with a short ode, in the nature of a paean.

Before it ceases, Lichas is in sight ; a train of captive Euboean women follows him.

In reply to the eager questions of his mistress, Lichas says that Heracles is now at Cape Ceneum in Euboea, engaged in dedicating a sanctuary to Zeus. These maidens are captives, taken when Oechalia was destroyed : Heracles chose them out 'for himself and for the gods.'

And then Lichas tells how Heracles has been employed during the past fifteen months ; how, for a year, he was the slave of Omphalè ; and how, when freed, he avenged that

a 205—224

disgrace upon its ultimate author, Eurytus. Heracles himself, the herald adds, will soon arrive.

Deianeira rejoices, though a shadow flits across her joy as she looks at the ill-fated captives: may Zeus never so visit *her* children!

Among these captives, there is one who strangely interests her; the girl's mien is at once so sorrowful and so noble. She questions her; but the stranger remains silent. 'Who is she, Lichas?' But the herald does not know,—indeed, has not cared to ask. Deianeira then directs him to conduct the captives into the house.

She herself is about to follow him, when the Messenger, who had first announced the herald's approach, begs to speak with her alone.

He tells her that Lichas has deceived her. The mysterious maiden is no other than Iolè, the daughter of Eurytus. A passion for Iolè was the true motive of Heracles in destroying Oechalia. Eurytus had refused to give him the maiden. Lichas himself had avowed this to the Trachinians.

Lichas now re-enters, to ask for Deianeira's commands, as he is about to rejoin his master in Euboea. Confronted with the Messenger, and pathetically adjured by Deianeira, he confesses the truth. Heracles has an absorbing passion for Iolè; and, indeed, he gave no command of secrecy. But Lichas had feared to pain his mistress: let her pardon him; and let her bear with Iolè.

Deianeira requests Lichas to accompany her into the house. He is to take a message from her to Heracles, and a gift.

first
asimon:
17—530. In the ode which follows, the Chorus celebrates the resistless power of Love,—the power which now threatens Deianeira's peace, and which, in long-past days, brought Heracles to contend for her with Achelous. The short but vivid picture of that combat has a singular pathos at this moment of the drama.

I.
second
isode:
11—632. Deianeira reappears. She has had time now to feel what it will be to live under the same roof with the young and beautiful girl to whom her husband has transferred his love; but she harbours no angry or cruel thoughts. Her sole wish is to regain the heart of Heracles. And a resource has occurred to her.

Long ago, when Heracles was taking her from Aetolia, they came to the river Evenus, where the ferryman, the Centaur Nessus, carried her across. He insulted her, and Heracles shot him with an arrow. As he lay dying, he told her that, if she wished to possess a love-charm by which she could always control the love of Heracles, she had only to collect some of the blood from his wound. She had done so, and had preserved her treasure, according to the Centaur's direction, in a place secluded from the warmth of sun or fire. She had now applied this love-charm to the inner surface of a festal robe, which she will send as her gift to Heracles. She brings with her a casket, in which she has placed the robe.

Lichas appears, ready to depart, and receives the casket, sealed with Deianeira's signet. She had vowed, she tells him, to send her lord this robe, whenever she should hear of his safety, in order that he might wear it on the day when he made a thank-offering to the gods. Therefore Heracles must not put it on, or produce it, before that day.

The herald promises fidelity, and departs.

In a joyous strain, the Chorus express their bright hope. The dwellers on the coasts and hills of Malis will soon welcome the long-absent hero; and he will come home full of rekindled love for his true wife.

Second
stasimon:
633—662.

But Deianeira now returns to them in an altered mood. A strange thing has happened. In applying the love-charm to the robe, she had used a tuft of wool, which she had then thrown down in the courtyard of the house. After a short exposure to the sun's heat, this tuft of wool had shrivelled away, leaving only a powder. And she remembers that the arrow which slew Nessus was tinged with a venom deadly to all living things. She fears the worst. But she is resolved that, if any harm befalls Heracles, she will not survive him.

IV. Third
episode:
663—820.

The Trachinian maidens are speaking faint words of comfort, when Hyllus arrives from Euboea.

He denounces his mother as a murderess. He describes how Heracles, wearing her gift, stood forth before the altar; how, as the flames rose from the sacrifice, the robe clung to him, as if glued, and spasms began to rend his frame; how, in the frenzy

of those awful agonies, he slew Lichas ; and how, at last, he was laid in a boat, and conveyed to the shore of Malis. He will soon be at the house,—alive, or dead.

The son ends with terrible imprecations on his mother. She goes into the house without a word.

Third
stasimon :
821—862.

‘Behold,’ cry the Chorus, ‘how the word of Zeus has been fulfilled ; for the dead do indeed rest from labour.’ The malignant guile of Nessus has found an unconscious instrument in Deianeira. And the goddess Aphroditè has been the silent handmaid of fate.

V. Fourth
episode :
863—946.

A sound of wailing is heard within : the aged Nurse enters. Deianeira has slain herself with a sword ; bitterly mourned, now, by her son Hyllus, who has learned, too late, that she was innocent.

Fourth
stasimon :
947—970.

The Trachinian maidens, afflicted by this new calamity, are also terrified by the thought that they must soon behold the tortured son of Zeus. Footsteps are heard ; men, not of Trachis, are seen approaching, the mute bearers of a litter : is Heracles dead, or sleeping ?

VI. Ex-
odos :
971—
1278.

As the mournful procession enters, Hyllus, walking beside the litter, is giving vent to his grief, while an old man, one of the Euboeans, is vainly endeavouring to restrain him, lest his voice should break the sick man’s slumber.

Heracles awakes. At first he knows not where he is ; then his torments revive, and he beseeches the bystanders to kill him ; he craves that mercy from his son ; he appeals for it to Zeus and to Hades. And then, in a moment of respite, his thoughts go back on his past life,—so full of suffering, yet a stranger to such anguish as this ; so full of victories, and yet doomed to end in this defeat at the unarmed hand of a false woman.

A pause permits Hyllus to announce his mother’s death, and to assert her innocence. In using the supposed love-charm, she was obeying the dead Nessus.

Those words send a flash of terrible light into the mind of Heracles. The oracle at Dodona had foretold the time of his ‘release.’ A still earlier oracle had foretold the manner of his death ; namely, that he was to be slain by the dead. The time and the agency coincide. This, then, was the promised ‘release.’

The oracles are fulfilled. He sets himself to prepare for death,—now seen to be inevitable and imminent.

He commands that he shall be carried to the summit of Mount Oeta, sacred to Zeus, and there burned alive. Hyllus is constrained to promise obedience,—making, however, the condition that he himself shall not put hand to the pyre¹. A second behest is then laid upon him. He shall marry Iolè. In this also he is forced to yield,—calling on the gods to witness that he submits to a dying father's inexorable will.

All has now been made ready. Heracles summons the forces of that 'stubborn soul' which must upbear him through the last of his ordeals. In the words which close the play, Hyllus gives utterance to the deepest and bitterest of the feelings inspired by his father's cruel fate. Heracles dies forsaken by Zeus. For here, as in the *Iliad*, there is no presage of his reception among the gods.

The bearers lift their burden, and set forth for Oeta; while the maidens of the Chorus pass from the house of mourning to their own homes in Trachis.

§ 11. In the first and larger part of the play, Deianeira is the central figure, as Heracles is in the second part. The heroine of the *Trachiniae* has been recognised by general consent as one of the most delicately beautiful creations in literature; and many who feel this charm will feel also that it can no more be described than the perfume of a flower. Perhaps in the poetry of the ancient world there is only one other woman who affects a modern mind in the same kind of way,—the maiden Nausicaa. We do not know how Deianeira may have been drawn by Archilochus or Pindar; but at least there are indications that the Deianeira of the old Aetolian legend was a being of a wholly different type from the Sophoclean. After her story had become interwoven with that of Heracles, her name, *Δηιάνερα*, was explained to mean, 'the destroyer of a husband.' But, in the pre-Dorian days when Aetolian legend first knew her, and when she had as yet nothing to do with Heracles, 'Deianeira' meant 'the slayer of *men*'; it denoted an Amazonian character,—just

The characters.—
Deianeira

¹ The office of kindling the pyre was performed by Philoctetes; see on *Ph.* 802 f.

as the Amazons themselves are called *ἀντιάναιραι*. A true bred princess of Aetolia, the land of warriors and hunters, this daughter of Oeneus 'drove chariots, and gave heed to the things of war'¹; her pursuits were like those which employed 'the armed and iron maidenhood' of Atalanta.

How great a contrast to the Deianeira whom Sophocles has made immortal! She, indeed, is a perfect type of gentle womanhood; her whole life has been in her home; a winning influence is felt by all who approach her; even Lichas, whose undivided zeal is for his master, shrinks from giving her pain. But there is no want of spirit or stamina in her nature. Indeed, a high and noble courage is the very spring of her gentleness; her generosity, her tender sympathy with inexperience and misfortune, are closely allied to that proud and delicate reserve which forbids her—after she has learned the truth about Iolè—to send any messages for her husband save those which assure him that her duties have been faithfully fulfilled, and that all is well with his household. From youth upwards she has endured constant anxieties, relieved only by gleams of happiness,—the rare and brief visits of Heracles to his home. She is devoted to him: but this appears less in any direct expression than in the habitual bent of her thoughts, and in a few words, devoid of conscious emphasis, which fall from her as if by accident. Thus the precepts of Nessus had dwelt in her memory, she says, 'as if graven on bronze.' And why? Because they concerned a possible safeguard of her chief treasure. Staying at home, amidst her lonely cares, she has heard of many a rival in those distant places to which Heracles has wandered. But she has not allowed such knowledge to become a root of bitterness. She has fixed her thoughts on what is great and noble in her husband; on his loyalty to a hard task, his fortitude under a cruel destiny: of his inconstancies she has striven to think as of 'distempers,' which love, and the discipline of sorrow, have taught her to condone.

But at last the trial comes in a sharper form. After protracted suspense, she is enraptured by tidings of her husband's

¹ As Apollodorus says of her, 1. 8 § 1: αὐτὴ δὲ ἡγιάχει καὶ τὰ κατὰ πόλεμον ἔσκει.

safety ; and almost at the same moment she learns that his new mistress is henceforth to share her home. Even then her sweet magnanimity does not fail. Strong in the lessons of the past, she believes that she can apply them even here. She feels no anger against Iolè, no wish to hurt her ; nay, Iolè is rather worthy of compassion, since she has been the innocent cause of ruin to her father's house.

In these first moments of discovery, the very acuteness of the pain produces a certain exaltation in Deianeira's mind. But, when she has had more time to think, she feels the difference between this ordeal and everything which she has hitherto suffered. She is as far as ever from feeling anger or rancour. But will it be possible to live under the same roof, while, with the slow months and years, her rival's youth grows to the perfect flower, and her own life passes into autumn ? Thinking of all this, she asks—not, 'Could *I* bear it ?'—but, 'What woman could bear it ?'

She, whose patient self-control has sustained her so long, has come to a pass where it is a necessity of woman's nature to find some remedy. Neither Iolè nor Heracles shall be harmed ; but she must try to reconquer her husband's love. Having decided to use the 'love-charm,' she executes the resolve with feverish haste. The philtre is a last hope—nothing more. With visible trepidation, she imparts her plan to the Chorus. The robe has just been sent off, when an accident reveals the nature of the 'love-charm.' 'Might she not have surmised this sooner,'—it may be asked,—'seeing from whom the gift came ?' But her simple faith in the Centaur's precepts was thoroughly natural and characteristic. Her thoughts had never dwelt on *him* or his motive ; they were absorbed in Heracles. Now that her hope has been changed into terror, she tells the maidens, that, if Heracles dies, she will die with him. In the scene which follows, she speaks only once after Hyllus has announced the calamity, and then it is to ask where he had found his father.

Her silence at the end of her son's narrative,—when, with his curse sounding in her ears, she turns away to enter the house,—is remarkable in one particular among the master-strokes of tragic effect. A reader feels it so powerfully that the best acting

could scarcely make it more impressive to a spectator. The reason of this is worth noticing, as a point of the dramatist's art. When Hyllus ends his speech, we feel an eager wish that he could at once be made aware of his mother's innocence. The Chorus gives expression to our wish:—'Why dost thou depart in silence?' they say to Deianeira: 'Knowest thou not that thy silence pleads for thine accuser?' And yet that silence is not broken.

There is one famous passage in Deianeira's part which has provoked some difference of opinion; and as it has a bearing on the interpretation of her character, a few words must be said about it here. It is the passage in which she adjures Lichas to disclose the whole truth regarding Iolè. He need not be afraid, she says, of any vindictiveness on her part, towards Iolè or towards Heracles. She knows the inconstancy of the heart, and the irresistible power of Erôs; has she not borne with much like this before¹? According to some critics, she is here practising dissimulation, in order to draw a confession from Lichas; her real feeling is shown for the first time when, a little later, she tells the Chorus that the prospect before her is intolerable (v. 545). This theory used to derive some apparent support from an error in the ordinary texts. The lines, or some of them, in which the Messenger upbraids Lichas with his deceit, were wrongly given to Deianeira,—as they are in the Aldine edition. Hence La Harpe could describe the whole scene thus:—

'Deianeira, irritated, reproaches Lichas with his perfidy; she knows all, and will have him confess it; we hear the cry of jealousy; *she becomes enraged; she threatens.* Then *she pretends to calm herself* by degrees; 'she had resented only the attempt to deceive her; for, in fact, she is accustomed to pardon her husband's infidelities.' In the end, she manages so well that Lichas no longer feels bound to conceal a fact which after all,—as he says,—his master himself does not conceal².'

It is now generally recognised that Deianeira says nothing

¹ Vv. 436—469.

² Quoted, with approval, by M. Patin, *Études sur les tragiques grecs*, vol. II. p. 72.

between verse 400 and verse 436: the angry altercation is between Lichas and the Messenger. It would still be possible, however, to hold that, in her speech to Lichas, she is artfully disguising her jealousy. But surely there is a deeper truth to nature in those noble lines if we suppose that she means what she says to Lichas just as thoroughly as she means what she afterwards says to the Chorus. Only, when she is speaking to Lichas, she has not yet had time to realise all that the new trial involves; she overrates, in all sincerity, her own power of suffering. If, on the other hand, her appeal to him was a stratagem, then true dramatic art would have given some hint, though ever so slight, of a moral falsetto: whereas, in fact, she says nothing that is not true; for she *does* pity Iolè; she *has* borne much from Heracles; she does *not* mean to harm either of them. This is not the only instance in which Sophocles has shown us a courageous soul, first at high pressure, and then suffering a reaction; it is so with Antigone also, little as she otherwise resembles Deianeira¹.

§ 12. The Heracles of the *Trachiniae* may be considered in *Heracles*. two distinct aspects,—relatively to that conception of the hero which he represents, and relatively to the place which he holds in the action of the play.

In the first of these two aspects, the most significant point is the absence of any allusion to the hero's apotheosis. He is the son of Zeus; but the 'rest from labour' which Zeus promised him is, in this play, death, and death alone. Here, then, we have the Homeric conception of Heracles. And this is in perfect harmony with the general tone of the *Trachiniae*. The spirit in which the legend of Heracles is treated in this play is essentially the epic spirit.

But if the very soul of the old Dorian tradition—the idea of immortality crowning mortal toil—is wanting, at least some archaic and distinctive traits of the Dorian hero have been preserved. One of these has perhaps not been noticed; it illustrates the poet's tact. In the legends of south Thessaly, Heracles had come to be much associated with Apollo. Yet in

¹ See Introduction to the *Antigone*, p. xxx.

the *Trachiniae* there is but one mention of Apollo,—where the Chorus briefly invokes him (v. 209). Throughout the play, Zeus is the god of Heracles, the ruler of his destiny, the sole recipient of his offerings. Nor is Delphi ever named; Heracles receives oracles either directly from Zeus, or from the interpreters of Zeus at Dodona. This is thoroughly true to the spirit of the myth; and it is probable that the Dorian conception of Heracles was, in fact, older than the Dorian cult of Apollo¹. The archaic conception of the hero's mission is also preserved in its leading features; he is the purger of land and sea, the common benefactor of Hellenes, who goes uncomplainingly whithersoever his fate leads him. Conscious of his origin, he fears no foe, and is stronger than everything except his own passions. He has a Dorian scorn for lengthy or subtle speech (1121). It is bitter to him that sheer pain should force him to cry aloud: and he charges Hyllus that no lament shall be made by those who stand around his pyre. All this is in the strain of the old legend. One small touch recalls, for a moment, the Heracles of the satyr-plays (v. 268, ἥνίκ' ἦν ὀνῳμένος). On the other hand, the Omphalè incident, one of their favourite topics, is touched with delicate skill: Sophocles alludes only to the *tasks* done for her by the hero, as a punishment imposed by Zeus; there is no hint of sensuous debasement; and it is seen that the thrall was stung by his disgrace, even though that feeling was not the mainspring of his war upon Oechalia.

The Heracles of the *Trachiniae* is thus not merely *a* hero of tragedy, who might equally well have been called, let us say, Ajax. He has a stamp of his own; he can be recognised as the hero of the Dorians.

When, however, he is considered under the second of the two aspects indicated above,—that is, relatively to his place in the action of the play,—there is more room for criticism. During the first two-thirds of the piece, our interest is centred

¹ Apollo is the chief god of the Dorians in the historical age; and O. Müller (*Dor.*, bk II.) regards him as having been so before they left their earliest seats in northern Greece. On the other hand Wilamowitz (*Eur. Her.* 1. p. 265) holds, with greater probability, that the adoption of the old Hellenic Apollo by the Dorians dated only from the time when, moving southward, they became masters of Delphi.

in Deianeira. The sympathy which she wins is complete; she passes from the scene, broken-hearted, innocent, silent; and presently we hear the news of her death. Meanwhile, we have been rather prepossessed against Heracles; he is a great hero; but his conduct to this brave, devoted, gentle wife has been what, in another than the son of Zeus, might be called brutal; and let no one too hastily assume that such a feeling is peculiar to the modern mind; it would probably have been shared, at least in a very large measure, by the poet's Athenian audience.

So, when, in the last third of the play, this hero at length appears, unstrung and shattered by physical torment,—helpless in the meshes of fate,—when we listen to his pathetic laments, and to that magnificent recital of his past achievements which ends with the prayer that he may live to rend his false wife in pieces;—then we feel, indeed, all that is pitiable and terrible in this spectacle: but are there not many readers who, if they carried the analysis of their own feelings any further, would have to avow that the contemplation of his suffering and the thought of his past greatness leave them comparatively cold? Presently he learns that Deianeira was innocent, and that she is dead; but he utters no word in revocation of his judgment upon her,—no word of affection for her memory: he merely averts all his thoughts from her, and concentrates them on the preparation for death. It is not enough to plead that any softening would be out of keeping with the situation or with the man; we do not require him to be tender, but to be human. From a dramatic point of view, the fault is that he misses his chance of removing a great impediment to sympathy.

The Deianeira of the *Trachiniae* is dramatically effective in the very highest degree,—in a manner almost unique; the Heracles of the *Trachiniae*, though grandly conceived, falls short of being perfectly effective; and he does so, because he has to follow Deianeira. In a piece of which the catastrophe was to turn on the poisoned robe, and which was to end with the death of Heracles, that hero himself ought to have been the principal object of interest throughout. The artistic unity of the tragedy demanded this. But the Heracles of Dorian legend, even when

treated as mortal, is still no typical human being; he is at once above and below the noblest type of man. If, therefore, Heracles was truly to dominate the scene, it was requisite that the pathos of this unique being should not have to compete with the deepest pathos of humanity. For, in such a competition, the purely human interest, if fully developed by a great master, could not but prove the stronger, as being, in its essence, more tragic. And therefore there was only one way to secure a paramount effectiveness for the Heracles of the *Trachiniae*. It was to place Deianeira more in the background; to make her also a less noble figure; to qualify her graces of character with some less attractive features; and, on the other hand, to bring out, in the amplest and most powerful manner, everything that is sublime and pathetic in the great hero's destiny.

In pointing out what seems to me the one serious defect of the *Trachiniae*, a remark should be added. It is easy to believe that, on the stage, the Heracles part would be far more effective than it is for readers. 'As a representation of the extremity of a hero's suffering, this scene stands pre-eminent among all tragedies. Let Salvini act the hero, and its power would instantly be recognised.' That was the opinion of an accomplished judge in such matters, the late Mr Fleeming Jenkin¹; and I, for one, certainly should not dispute it. The intrinsic merits of the Heracles part are great; and a Salvini, or even an actor who was not quite a Salvini, could, no doubt, make the spectacle most impressive. But, even if he could make it absorbing—so that we should think only of what was passing before our eyes, and not at all of what had gone before in the play, the episode of Deianeira—that might be merely an instance of theatrical effect prevailing over the dramatic conscience. It would not necessarily prove that the tragedy, viewed as a work of art,—and therefore viewed as a whole,—was not really liable to the criticism suggested above. However effective the Heracles scene might be on the stage, I cannot help suspecting that an attentive spectator, in full sympathy with the spirit of the best Greek work, would be apt to

¹ *Papers Literary, Scientific, etc.*, by the late Fleeming Jenkin, F.R.S., LL.D., p. 23. (Longmans, 1887.)

feel, *at the end*, that he had seen two tragedies ; one, which closed with the death of Deianeira, and was of consummate excellence ; then a second and shorter one, most pathetic, most powerful in its own way, but produced at a moral disadvantage. Yet, if this be indeed so, there is one consolation. A gain to the effect of the Heracles would have been dearly bought by any detriment to the unsurpassable beauty of the Deianeira.

§ 13. Among the secondary parts, that of Hyllus has an im-
portance which might easily be undervalued. It is he who most vividly expresses the twofold aspect of Deianeira's action in sending the robe ; the aspect which it wears for one who has seen only its dreadful result, without knowing its motive ; and that which it assumes in the light of fuller knowledge. The first aspect is brought out when Hyllus describes the agonies of Heracles, and invokes a curse upon his mother ; the second when, having learned her innocence and having stood beside her corpse, he has to listen to his father's denunciations of her—so like those which he himself was lately uttering—until a pause permits him to vindicate her memory. This frank, impulsive youth is warmly loyal to both parents ; to the gentle and dearly loved mother, whom he mourns too late ; and to the father, 'the noblest man upon the earth,' whose hard commands he obeys to the end, although those commands challenge a revolt of filial, even of natural, instincts,—seeming to him, indeed, almost like the promptings of Atè. Thus, under that dark shadow, pierced by no ray from above, which rests upon the close of the drama, this thrice-tried son calls the gods to witness that his own will has been overruled. With bitter anguish in his heart, he sees his father abandoned, as men must deem, by heaven ; he is no longer the buoyant youth of the opening scene, but a man who must now take up the burden of a great inheritance, that Hyllus whom a grave and warlike race were to honour as the father of their kings, the ancestor of the Dorian Heracleidae.

§ 14. The minor persons are portrayed with care and animation. Lichas is, before all things, the faithful henchman of Heracles ; but, like every one else, he feels the charm of

The minor
persons.

Deianeira, and is feebly anxious to spare her feelings. His well-meant attempt is somewhat maladroit, since he has already been so communicative to her neighbours; but we remark the ingenuity of the poet, who has here utilised the varying traditions as to the motive of the war against Oechalia. Lichas exists only for his master; and there is a tragic fitness in his becoming the first victim of his master's fate. It would be a mistake to conceive his death as a poetical retribution for his duplicity; since, even if he had told the truth at first, Deianeira would still have sent the robe. At worst he is only a rather poor creature, who becomes involved in the doom of his betters.

The
Chorus.

The Messenger, with his interested zeal, afterwards dignified by his sturdy veracity, combines the traits of two similar persons in the *Oedipus Tyrannus*,—the Corinthian messenger, and the Theban shepherd who confutes him. The old Nurse, who counsels Deianeira in the first scene, and subsequently relates her death, interprets the affection which her mistress inspired in the household. As for the Trachinian maidens of the Chorus, their part is essentially relative to Deianeira; to them she confides her fears, or hopes; their odes reflect her anxieties, her transient joy, and her despair. With her death, their function is virtually at an end; after verse 970, they have only two utterances, both very brief (1044 f.; 1112 f.).

The inci-
dent of the
robe.

§ 15. Among the difficulties of detail which the subject presented to a dramatist, not the least was that of the supposed 'love-charm.' The operation of the hydra's venom, like that of the poison in the wound of Philoctetes, is supernatural. Since, however, an innocent yet deliberate human agent intervenes between Nessus and Heracles, the poet was compelled to treat the incident with circumstance, and to invest it with just enough probability for the purpose of scenic effect. Sophocles has managed this by a simple but skilful device. He merely makes an assumption which no spectator would pause to examine. 'The hydra's venom was such that *exposure to heat* must call it into activity.' All is then easy. Nessus tells Deianeira that his gift, this infallible love-charm, must be kept in a cool and dark place. She tells us how scrupulously she

had observed this rule. She impresses it upon Lichas. The spectator knows that the robe is to be worn for the first time on an occasion of *burnt sacrifice*; and his anxiety is awakened.

It is interesting to compare this episode with the parallel one in the *Medea*, where Glaucè, Jason's new bride, is burnt to death by the magic agency of the robe and diadem which Medea, the injured wife, had given her. We see at once that Euripides had a far easier task than Sophocles. No third person, no innocent yet deliberate agent, intervenes between Medea and Glaucè. The gifts come to Glaucè directly from the hands of the mighty enchantress; and they had come to the enchantress from her grandsire, the Sun-god himself.

Comparison with the *Medea*.

The garment of Heracles, like that of Glaucè, has naturally been claimed for the wardrobe of the solar myth. It is the glow which enwraps the dawn or the sunset. Then Iolè is 'the violet cloud' who is to marry the rising sun (Hyllus), when his precursor (Heracles) has sunk to rest upon a flaming couch. The servitude to Omphalè is the apparent descent of the sun (Heracles) from the zenith to the horizon. Deianeira is the darkness which awaits him in the west. Thus to explain a story of varied human pathos, is at least to begin at the wrong end: it is to suppose myth-makers so intent on the sunrise and the sunset that men and women interested them primarily as symbols of those phenomena. Even the more limited theory, that Heracles was evolved from some older solar divinity, ill agrees with the central point of the fable,—promotion, painfully won, from earth to heaven. Later Greeks identified their Heracles, in certain aspects, with Melkarth, the sun-god of Tyre: some moderns have derived him from Izdubar, the solar hero of ancient Babylon¹. In both cases the analogy is confined to details: the essence of the Greek myth remains distinct.

Supposed solar imagery.

§ 16. The allusions in the *Trachiniae* to oracles concerning Heracles have sometimes been censured as obscure. But they are not really so. Only two oracles are mentioned. (1) One was given to Heracles at Dodona, twelve years before the date at which the play begins, and said that, at the end of twelve years,

The oracles.

¹ This view is sensibly rejected by E. Meyer, *Geschichte des Alterthums* (Stuttgart, 1884), p. 185.

he should have 'rest.' The term of twelve years is mentioned in verses 824 f. (where see the note). (2) The other oracle, noticed only in vv. 1159 ff., was given to Heracles by Zeus himself, at some still earlier moment; but when, and where, we are not told. It concerned the *manner* of his death; saying that he was to be slain by a dead foe. These oracles have sometimes been regarded as if they formed the only bond which holds the plot together; and it has accordingly been objected to the plot that its unity is of a merely mechanical nature¹. The objection is ill-founded. The oracles have, indeed, a dramatic value, but it is of a different and a subordinate kind. At the outset of the play, the oracle concerning the twelve-years' term serves as a motive for anxiety; it announces that some crisis is imminent. Towards the close, the two oracles combined show Heracles that his hour has come.

dramatic
structure.

§ 17. But the unity of the plot is independent of the oracles. It is effected by the love of Heracles for Iolè, which causes him to destroy Oechalia, and also causes Deianeira to send the robe; thus bringing the two episodes into a strict connection. Professor Campbell is, in my opinion, quite right when he says that 'in point of dramatic structure the Trachiniae will bear comparison with the greatest of Sophoclean tragedies.' For, even if, as I hold, the inferiority in dramatic interest of Heracles to Deianeira is such as to constitute a serious defect, this is not a defect of structure. It does not concern the manner in which the plot has been put together. It concerns something antecedent to the plot; namely, the conception of Heracles adopted by the poet, as compared with his conception of Deianeira. Given those two conceptions, the most perfect dramatic structure could not save the interest in Heracles from being overpowered by the interest in Deianeira.

unity of
the neg-
ated.

There is, however, one point in which the texture of the plot is fairly open to criticism, though it is not a point of importance. The 'unity of time' has been disregarded with exceptional boldness. Hyllus goes to Euboea, witnesses the sacrifice there, and returns to Trachis, in a space of time measured by less than

¹ Wilamowitz, *Eur. Her.* i. p. 384: 'das drama nur kümmerlich durch orakelsprüche zu einer äusserlichen einheit zusammengehalten wird.'

700 lines (vv. 93—734). Nay, Lichas, who leaves Trachis at verse 632, had reached Euboea before the sacrifice began. Many other examples show the habitual laxity of Greek dramatists, and the tolerance of Greek audiences, in this particular. But in the *Trachiniae* the license has a special excuse. Amid the excitement, the alternations of hope and fear, which pervade this play, the action hastens forward in a manner which leaves us no leisure to remark the feats of travelling performed by Hyllus and by Lichas. This is the case even with readers; much more would it be so with spectators. And here we may observe the subtlety of the poet, who has introduced two direct allusions to the passage of time. Lichas, about to start for Euboea, remarks that he has already stayed too long (v. 599); and the Chorus prays that the ship which is bringing Heracles 'may not tarry' (v. 655). This is like the art of a diplomatist who diverts suspicion by apparent frankness.

§ 18. After the two dramas of the Attic masters, Heracles appears only once in the extant literature of ancient Tragedy. Seneca founded his *Hercules Furens* on the play of Euripides, and his *Hercules Oetaeus* on the play of Sophocles. It would be profitless to institute a detailed comparison between the *Trachiniae* and a work which Seneca, in the fashion of his day, composed rather as a rhetorical exercise than as a piece for the stage. Those who read it, with the Greek model present to their minds, can only wonder how the Roman's brilliant gifts of expression,—which shine in epigram and, at moments, reach a true elevation of sentiment,—could co-exist with such abject tastelessness, such extravagance of bombast, such insensibility to proportion. Yet, in one respect, a comparison is very interesting. If the Phaedra of the *Hippolytus* has fared ill at Seneca's hands, far worse is the transformation which he has effected in the Deianeira of the *Trachiniae*. The following lines describe Deianeira's behaviour when Iolè first arrives at Trachis:—

Seneca's
Hercules
Oetaeus.

The
Latin
Deianeir

Ut fulsit Iole, qualis innubis dies
Purumve claris noctibus sidus micat,
Stetit furenti similis ac torvum intuens
Herculea coniux¹,—

¹ *Herc. Oet.* 238 ff.

like 'an Armenian tigress,' the poet adds, or 'a Maenad shaking the thyrsus.' Then Deianeira prays Juno to torment Heracles with all imaginable plagues¹; and finally avows her own readiness to kill him². Certainly Seneca has protected our sympathy with the hero from competition; but the hero himself, bragging and whining by turns, fails to profit by that advantage. The *Hercules Oetaeus* became the model of Rotrou, in his tragedy entitled *Hercule Mourant*³; and also influenced, in a greater or less degree, several other French dramas on the same theme⁴. It was inevitable that the Latin writer, rather than Sophocles, should be imitated by a French dramatist of the seventeenth century. Apart from this, however, the Deianeira of Seneca, considered as a general type, would be more truly congenial to the French stage. It was difficult for the Latin races to imagine a woman, supplanted in her husband's love, who did not wish to kill somebody,—her rival, or her husband, or both. Ovid's Deianeira is by no means so bad as Seneca's; but she, too, has the impulse to destroy Iolè⁵. The Deianeira of the *Trachiniae*, with anguish in her soul,—intent on regaining her lord's heart, but not angry, not malevolent towards him or towards Iolè,—this Deianeira is a creation of the Hellenic spirit, refined by the sweetness, the purity, the restrained strength of Athens at her best; if any one would see the spiritual kinswomen of this Deianeira, he must look for them on the grave-reliefs of the Cerameicus.

the fable
Art.

§ 19. The wide range of subjects or motives which the Heracles legends gave to Greek art of every period includes, of course, several episodes mentioned in the *Trachiniae*;—the combat of Heracles with Acheloüs; the death of Nessus; Heracles with the Eurytidae; the death of Iphitus; the servitude to Om-

¹ *Herc. Oet.* 255 ff.

² *Ib.* 436.

³ Published in 1632. Rotrou gave Heracles a successful rival in the affections of Iolè, a certain Arcas. The dying hero forbade Iolè to marry Arcas; but, after his apotheosis, he showed his magnanimity by descending from Olympus on purpose to revoke the veto.

⁴ M. Patin, *Études sur les trag. grecs*, vol. II. p. 89.

⁵ Ovid *Mét.* 9. 151.

phalè¹. But, in relation to the legends of Heracles, Attic Tragedy, represented by the *Mad Heracles* and the *Trachiniae*, had no direct influence upon art, such as can be traced, for instance, in regard to Philoctetes. For the story of Heracles, artists drew upon other, generally older, sources of poetry or tradition. When, indeed, in Hellenistic and Roman times a degenerate Heracles became the type of a strong man easily enthralled by pleasure, a companion of the Bacchic thiasos or of the Erôtes², then the art which desired to portray him often went for material to the theatre; but such material was furnished by the Heracles of Comedy or of satyr-drama. It is not surprising, then, that the illustrations of the *Trachiniae* which Greek art affords are only of a general kind. For example, each of the three successive forms assumed by the Acheloüs of the *Trachiniae*, when he was a suitor for Deianeira, can be separately identified in works of art³. But, though the fight of Heracles with Acheloüs was a subject often treated by artists, no extant representation of that combat corresponds precisely with the scene as described by Sophocles⁴.

§ 20. We have now considered the nature of the legendary Diction. material used in the *Trachiniae*; the character of the treatment

¹ See Roscher's *Lexicon der gr. und röm. Mythologie*, where, under 'Herakles,' the illustrations of the fable in art are fully treated by A. Furtwängler. He recognises Iphitus on a vase in the Louvre (no. 972), where Heracles is hurling a man from a κλίση, apparently during a meal (p. 2233). Cp. *Od.* 21. 28: Heracles, in slaying Iphitus, οὐδὲ θεῶν ὄπις ἦδέσσετ', οὐδὲ τράπεζαν | τὴν δὴ οἱ παρέθηκεν. Sophocles follows the version according to which Iphitus was hurled from a high wall or tower (*Tr.* 273).—There is no certain example of Omphalè in art before the Hellenistic period (*ib.* p. 2234: cp. p. 2247).

² See Furtwängler, *ap.* Roscher, p. 2248.

³ See commentary on v. 11.

⁴ The nearest approach to an illustration of the poet's text is given by an archaic gem, now in the British Museum, first published (roughly) in King's *Ancient Gems*, II. pl. 34, fig. 3. Mr A. S. Murray has kindly given me an impression of it. Yet even this diverges from Sophocles in three particulars. (1) On the gem, Acheloüs is the man-headed bull,—a frequent type, but not one of those specified by the poet. (2) Deianeira stands lamenting, close to the combatants; whereas the poet describes her as sitting by a hill at some distance from the fray. (3) There is no trace of Aphroditè, whom Sophocles mentions as present with the combatants in the quality of umpire.

applied to it by the poet; and the principal features of the tragedy viewed as a work of dramatic art. An introduction to this play must also, however, take account of its style in a more limited sense,—the style of its poetical diction, the complexion of the language. For the details of this subject, reference must necessarily be made to the commentary on the text. But a few general observations may properly be offered here.

It is a well-attested tradition, and one which can still be partially verified, that the style of Sophocles, like that of many other great poets, was developed through successive phases, belonging to successive periods of his life. He himself, according to Plutarch¹, distinguished three such phases. In the earliest, he had imitated the majesty, the pomp,—*δῆλος*,—of Aeschylus. Next came the style which, in Plutarch's notice, is described by the words, *τὸ πικρὸν καὶ κατ'ἀτεχνον τῆς αὐτοῦ κατασκευῆς*. This was a style marked by subtle elaboration, and, as a result of it, by *τὸ πικρὸν*, 'pungency,' 'incisiveness'; a style in which terse and polished force of expression drove home the 'sting' of word or phrase;—as Eupolis,—to borrow an illustration from a different, yet cognate, province,—said that the incisive and highly wrought oratory of Pericles left its 'sting' in the minds of those who heard him: *τὸ κέντρον ἐγκατέλιπε τοῖς ἀκροωμένοις*. Such a style, with its affinities to an elevated and refined rhetoric, can be a source of great brilliancy and power in poetry; but its essential quality is not that which constitutes the highest excellence of drama: its defect, for the purposes of drama, is that it is too suggestive of conscious effort in the artist; its tendency is to image *his* mind somewhat too strongly in the persons whom he wishes to make live upon the scene. Hence we readily comprehend the words in which Sophocles (according to Plutarch) defined the third, the final, phase of his style;—*τὸ τῆς λέξεως εἶδος ὅπερ ἐστὶν ἠθικώτατον καὶ βέλτιστον*: 'the kind of diction

¹ *Mor.* p. 79 B. (Πῶς ἂν τις αἰσθοίτο ἑαυτοῦ προκόπτοντος ἐπ' ἀρετῇ, c. 7.) ὥσπερ γὰρ ὁ Σοφοκλῆς ἔλεγε τὸν Αἰσχύλου διαπεπαιχῶς δῆλον, εἶτα τὸ πικρὸν καὶ κατ'ἀτεχνον τῆς αὐτοῦ κατασκευῆς, τρίτον ἤδη τὸ τῆς λέξεως μεταβάλλειν εἶδος ὅπερ ἐστὶν ἠθικώτατον καὶ βέλτιστον, οὕτως οἱ φιλοσοφοῦντες, δταν ἐκ τῶν πανηγυρικῶν καὶ κατατέχνων εἰς τὸν ἀπτόμενον ἦθους καὶ πάθους λόγον καταβῶσω, ἀρχονται τὴν ἀληθῆ προκοπὴν καὶ ἀτυφον προκόπτειν.

which is most expressive of character, and best'; that is, fittest to make each person of the drama seem a real human being; and best, therefore, for the purposes of a dramatist.

The first of these three phases, the Aeschylean, is not traceable in the extant work of Sophocles. Nor can it be said that any one of the seven tragedies represents the second style in a form which sharply distinguishes it from the third; that is, in a form from which the characteristic quality of the third style is absent. But, if the *Philoctetes*, one of the very latest plays (409 B.C.), be taken as a standard of comparison, there, at least, is seen the perfection of the third style, the style which is 'expressive of character'; while there is less of visible and masterful art in language, less of τὸ πικρὸν καὶ κατὰ τεχνον, than appears, for example, in the *Antigone*.

§ 21. Nowhere is the poet's ethical portraiture more delicately vivid than in the heroine of the *Trachiniae*; and a sympathetic reader will feel that the language given to her might well be called ἡθικωτάτη λέξις. It is exquisitely moulded to the expression of her nature. Take, again, the scene where the Messenger, in Deianeira's presence, taxes Lichas with deceit (vv. 393—435). The shades of language most skilfully characterise the three persons,—the gentle but resolute lady; the herald, nervously deferential to her, but angrily assertive of his dignity against his humble cross-examiner, the Messenger; and lastly the Messenger himself, with his traits of blunt or familiar speech¹. In this aspect, then, the *Trachiniae* shows, like the *Philoctetes*, the full excellence of the third style,—that which is ἡθικώτατον, 'most expressive of character.'

Distinctive traits in the diction of the *Trachiniae*.

But the *Trachiniae* combines this ethical charm of style with a highly elaborate manner in a certain class of passages. Every Greek tragedy contains at least one set speech, ῥῆσις, of the type usually spoken by a messenger who relates a catastrophe. In such speeches, which were really short excursions of drama into the region of epos, the dramatist was convention-

¹ One of these traits is notable,—the ποίαν δόκησιν; (427). This use of ποῖος, a common colloquialism, occurs in only one other passage of Tragedy, and that is in a late play of Euripides (*Helen*. 566; 412 B.C.).

ally free to use any measure of rhetorical elaboration, however unsuitable it might be to the person of the speaker; some of the most elaborate *ρήσεις* are delivered by servants. Now, it is a peculiarity of the *Trachiniae* that, beside two speeches which are normal examples of this class,—the speech of Hyllus (vv. 749—812), and that of the Nurse (vv. 899—946),—it contains a remarkable number of other passages which are closely akin to that class. Such are the following short narratives;—Lichas recounts the recent deeds of his master (248—290); Deianeira relates her meeting with Nessus (531—587); and describes the occurrence which rouses her fears concerning the ‘love-charm’ (672—722): such, also, is the great speech of Heracles (1046—1111). Altogether, about one fourth of the play consists of passages which invited or demanded this high elaboration of style, usually reserved for very exceptional moments. It is no accident that the element of narrative in the *Trachiniae* is so abnormally large; the cause lies in the nature of the fable itself, and is independent of the circumstance that an epic poem, the *Capture of Oechalia*, was probably one of the chief sources. In narrative or description Sophocles exhibits, as a rule, two characteristics; he is remarkably terse; and he has a bold but artistic originality of phrase, often in a manner which resembles that of Vergil. If the passages just cited from the *Trachiniae* are compared with their only proper analogues, the set *ρήσεις* of the poet’s other plays, it will be felt that, with allowance for differences of degree, the essential quality of style is the same; the greater frequency of it is the distinction of the *Trachiniae*. This play, like the *Philoctetes*, is mainly an example of that Sophoclean manner which tradition calls the third or ripest,—the manner ‘best fitted to express character.’ But, owing to special causes, it also gives striking prominence to the dominant trait of the poet’s ‘second’ manner, elaborate and incisive force of phrase,—τὸ πικρὸν καὶ κατὰ τεχνον. This is a peculiar combination of elements; and it tends to make a reader feel that the style of the *Trachiniae* is somehow, as a whole, unlike the style found in any one of the other six plays. From that feeling, it has been an easy, but hasty, step to the inference that the manner of this play is unworthy of the master; that it

shows the immaturity of youth, or the feebleness of age; or even that it is altogether foreign to him, and must have proceeded from some inferior hand¹.

§ 22. The extent to which the *Trachiniae* shows the influence of Euripides has sometimes been exaggerated. Stress has been laid especially on the form of the prologue; Deianeira opens the play with a speech of some length, in which she incidentally relates certain previous events. But here we must distinguish. The prologue of the *Trachiniae* is Euripidean only in so far as it is partly historical; it is utterly unlike the typical prologues of Euripides in being dramatic. For, in the first place, Deianeira's speech is no soliloquy,—though it is true that she is rather communing with her own thoughts than directly addressing the Nurse; it gives the cue for the Nurse's suggestion that Hyllus should be sent to seek his father, and thus serves to set the drama in motion. Secondly, it is dramatic as illustrating the mind of Deianeira herself,—that mind which is to govern the subsequent action². Even with regard to this prologue, the inner contrast between the two poets is more significant than the resemblance. Nor can it be said that the general style of the play shows any pervading influence of the supposed kind. There are a few coincidences of phrase between verses of the *Trachiniae* and verses of Euripides³; but they are trivial; and,

Supposed
influence of
Euripides

¹ See above, § 1, notes 1, 2, 3.

² Schlegel's criticism (§ 1, n. 3) was the inspiration of a short 'programm' published at Cleve (Prussia) in 1830 by C. A. M. Axt, *Commentatio critica qua Trachiniarum Sophocleae prologum subditiuum esse demonstratur*. Axt uses the term 'prologue,' not in the Greek sense (i.e. to denote vv. 1—93), but only with reference to Deianeira's speech, vv. 1—48. He holds that the play ought to begin at v. 49, with the speech of the *τροφός*.

³ (1) *Tr.* 542 (Deianeira speaks,) τοιάδ' Ἡρακλῆς | οἰκούρι' ἀντέπεμψε τοῦ μακροῦ χρόνου: cp. *Eur. H. F.* 1373 (Megara speaks,) μακρὰς διαντλοῦσ' ἐν δόμοις οἰκουρίας. (2) *Tr.* 1096 διφνᾶ τ' ἄμκτον ἱπποβάμονα στρατὸν | θηρῶν, ὕβριστήν, ἄνομον: cp. *Eur. H. F.* 181 τετρασκελὲς θ' ὕβρισμα, Κενταύρων γένος. (3) *Tr.* 1101 ἄλλων τε μόχθων μυρίων ἐγευσάμην: cp. *Eur. H. F.* 1353 καὶ γὰρ πόνων δὴ μυρίων ἐγευσάμην. [Wilamowitz, vol. II. p. 278, assumes that Soph. has borrowed this use of γεύομαι from Eur.: but Soph. had already said in *Ant.* 1005, ἐμπύρων ἐγευόμην.] (4) *Tr.* 1112 ὦ τλήμον Ἑλλάς κ.τ.λ.: cp. *Eur. H. F.* 877 μέλεος Ἑλλάς, ἃ τὸν εὐεργέταν | ἀποβαλεῖς.

In *Tr.* 764 κόσμῳ τε χαίρων καὶ στολῇ may, I think, be a reminiscence of Eur.

even if it were certain that in all of them Sophocles was the debtor, they would merely illustrate a fact which is unquestioned. He was well acquainted with the works of Euripides, and admired them; in his later years, they influenced him in details of language and of versification. But the style of Sophocles, so far as extant work shows, always preserved a thoroughly distinctive character. Certainly the *Trachiniae* is no exception to that rule; and not merely the style, but the whole mind which appears there, attests the authorship.

Med. 1165 (in a similar episode), δάροις ὑπερχαίρουσα. And *Tr.* 416, λέγ', εἰ τι χρήσεις· καὶ γὰρ οὐ σιγηλὸς εἶ, is an echo of Eur. *Suppl.* 567 (421 B.C.), λέγ', εἰ τι βούλει· καὶ γὰρ οὐ σιγηλὸς εἶ.

MANUSCRIPTS, EDITIONS, ETC.

§ 1. TWELVE of the MSS., other than L, to which reference is made MSS. in the critical notes, have been described in former volumes (*Oed. Tyr.*, Introd., pp. liii ff., 2nd ed.: *Oed. Col.*, p. xlix, 2nd ed.: *Phil.*, p. xlv): viz., the Parisian A, B, K, T: the Florentine Lc, L², R: the Venetian V, V², V³: the Roman Vat.: and the London Harl. The last-named was collated by Porson with the text of the *Trachiniae* in the ed. of Sophocles by Thomas Johnson (an. 1708); the collation is given in Porson's *Adversaria*, p. 177. There remains only a Venetian ms., cod. 617 in the Library of St Mark, cited at verse 23, from the collation of Vladimir Subkoff in his edition of the *Trachiniae* (Moscow, 1879), for θακῶν. It is described by him as 'chartaceus, saec. xiv et xv'; and he designates it by the letter E. Besides E, Subkoff used eleven other MSS., viz. L, and ten of the twelve named above, the two exceptions being V and V³. Our L² is designated by him as M: Lc, as N: V², as V: Vat., as v.: Harl., as h. As a contribution to an intricate and obscure subject, it is interesting to notice the view as to the relationships of his twelve MSS. to which he was led as the result of work on this play. He would distinguish three families: (1) L² and K are transcripts of L (though Hinck denies this as regards L²). (2) R and Harl. are closely akin to A, the basis of the Aldine text. (3) Lc, B, V², E, Vat., and T (representing the Triclinian recension) form a third family, of which the common characteristic is a larger element of Byzantine correction: while, within this family, a closer kinship unites (a) Lc and B, (b) V², E, and Vat. He recognises the marked superiority of L to all the other MSS., but finds no proof that it is their common parent. (See *Oed. Tyr.*, p. liv, 2nd ed.)

§ 2. With regard to the readings of L, and its peculiarities as a MS., some points of interest will be found in the critical notes on vv. 329,

368, 403, 463, 468, 767, 1091, 1176, 1265. The first corrector (S) has in four instances supplied a verse which the scribe had accidentally omitted (177, added in the text, being the last line of p. 66 B,—a case like *Ph.* 1263: 445, 536, 705, added in the margin). In 1040, however, the words *ὦ διδοσ αἰθαίμων*, omitted from the text, have been added in the margin by the scribe himself. There is one passage, vv. 383—433, where scribe and corrector alike have left part of the dialogue in disorder, through omitting or confusing the indications of persons. Thus at 383 L omits XO.: XO. (instead of ΑΓ.) is prefixed to 390: ΑΓ, (instead of ΑΙ.) to 397 and 399: while in 402—433 the persons are either not marked, or marked wrongly. The result can be traced in modern literary criticism: see above, p. xxxiv.

scholia. § 3. The scholia in L on vv. 119, 120 preserve the true reading *ἀναμπλάκηντον*, corrupted in the MSS. to *ἀμπλάκηντον*. There are two other places where the scholiast gives at least the hint by which a lost reading can be restored. In v. 399 his *διηγῆσομαι* indicates that in v. 398 the *νέμεις* of the MSS. ought to be *νεμείς*. And in 602 the schol.'s notice, γρ. αὐφῆ ἀντὶ τοῦ λεπτοῦφῆ, helped Wunder's correction of *εὐφῆ* into *ταναῦφῆ*.

interpolation. § 4. In vv. 83—85 there is a clear case of interpolation:—

ἡνίκ' ἡ σεσώσμεθα
[*ἡ πίπτομεν σοῦ πατρὸς ἐξολωλότης*]
κείνου βίον σώσαντος, ἡ οἰχόμεσθ' ἅμα.

Another probable instance (as I think with Hartung) occurs in vv. 362 ff.:—

*ἐπιστρατεύει πατρίδα [τὴν ταύτης, ἐν ἣ
τὸν Εὐρυτον τόνδ' εἶπε δεσπόζειν θρόνων,
κτείνει τ' ἄνακτα πατέρα] τῇσδε καὶ πόλιν
ἔπερσε.*

(See commentary.) Besides these verses, many others—not fewer than about 120 in all—have been suspected or rejected by various commentators; often, apparently, on the general ground that anything is suspicious which is not indispensable. Thus Nauck, in condemning four verses (932—935)—verses full of pathos and beauty, and free from any real offence against Greek poetical idiom—writes:—‘Diese *entbehrlichen* und in sprachlicher Hinsicht vielfach Anstoss erregenden Verse werden von V. Jernstedt wohl mit Recht als interpolirt bezeichnet.’ Let the reader examine the passage for himself, and judge. It is to be

regretted when a habit of mind such as might be fostered by the habitual composition of telegrams is applied to the textual criticism of poetry—or, indeed, of prose. Yet it is right that students should have notice as to what verses of the play have been suspected or condemned by scholars of mark. I cannot vouch for the completeness of the following ‘black list,’ but I believe that it is nearly complete:—

17 Bergk. 24 f. Schenkl (after Dobree). 25 Hartung and Nauck. 43 Dindorf. 44—48 Wunder. 80 f. Nauck would reduce these two vv. to one. 88 f. Dindorf. 150—152 Dindorf. (Wecklein suspects only v. 150.) 166—168 Dindorf. 169 f. Bergk. 170 Wunder and Dindorf. 252 f. Wunder. 264 f. (πολλὰ δ'...χεροῖν μέν) Bergk and Jernstedt. 280 Deventer and Zippmann. 295 Dindorf and Nauck (after Wunder). 301 f. Hense and Nauck. 305 G. H. Müller. 321 Nauck (with *τις* *εἰ* for *ἐπεὶ* in 320). 322 f. Nauck would reduce these two vv. to one. 336 Hense and Nauck (omitting τ' after *ὦν* in 337). 356 f. Wunder and Blaydes. 362 f. Wunder and Blaydes. 394 Herwerden and Hense. 444 Wunder and Nauck. 488 f. Dindorf. 526—530 Wunder and Bergk. 584—587 Dindorf. 585 Wunder and Nauck. 596 f. Dindorf. 601 Nauck and Wecklein. 602 f. Paley. 628 Nauck and Wecklein. 680 f. (Κένταυρος...γλαγχῶσι) Nauck. 684 Wunder and Wecklein. 690 Wunder. 696 Wunder. (Dobree and Wecklein suspect the v.) 712 f. Nauck. 732 Hense. 735 Nauck and Wecklein. 743 Hense (proposing γύναι for τὸ γὰρ in 742). 746 f. (βαρεῖαν...πατρός) Deventer and Hense. 781 f. Meineke. 791 f. Nauck would reduce these two vv. to one. 798 Schenkl. 801 f. Bergk. 875 ff. Bergk (without defining the limit: p. lix of his ed.). 893—895 Wunder. 907—911 Wecklein. (L. Dindorf had suspected v. 911.) 924 f. (ἡ χρυσήλατος...περονίς) Herwerden. 932—935 Jernstedt and Nauck. 943—946 Meineke. 998 f. (τὸ δ'...καταδερχθῆναι) Wunder. 1060 Nauck and Wecklein. 1107 f. Nauck would reduce these two vv. to one. 1114 f. Bergk would omit one of these two vv. 1144 Hense. 1156 Nauck (with δέ σοι for δ' σοι in 1155). 1165 Nauck (after Dobree). 1173 Axt and Nauck. 1195—1198 Wunder. 1267 L. Dindorf. 1270—1274 Hense. 1275—1278 Hartung and F. Ritter.

§ 5. Hermann (1st ed. p. xiv) propounded a theory that the *Trachiniae* once existed in two different recensions. He thus sought to explain the fact that in one or two places the text found in our mss. of Sophocles differs from that of ancient citations: see 12 f., and 787 f., with the notes there. In some other passages he saw traces of the two recensions having become mixed: thus verse 84, ἡ πίπτομεν σοῦ πατρός ἐξολωλός, belonged to one recension, and verse 85, κείνου βίον σώσαντος, ἡ οἰχόμεσθ' ἄμα, to the other. Similarly verses 293, 294 were a substitute for v. 295; vv. 523—525, for vv. 526—528; etc. A similar view is expressed by Bergk, in the ‘Adnotatio Critica’ to his ed. of Sophocles, pp. lvii ff. Thus he thinks that vv. 801, 802 and 1144, 1145 belong to the second recension; while in vv. 1114, 1115, and especially in part of the dialogue between the Chorus and the Nurse (875 ff.), he

The theory of two recensions.

like 'an Armenian tigress,' the poet adds, or 'a Maenad shaking the thyrsus.' Then Deianeira prays Juno to torment Heracles with all imaginable plagues¹; and finally avows her own readiness to kill him². Certainly Seneca has protected our sympathy with the hero from competition; but the hero himself, bragging and whining by turns, fails to profit by that advantage. The *Hercules Oetaeus* became the model of Rotrou, in his tragedy entitled *Hercule Mourant*³; and also influenced, in a greater or less degree, several other French dramas on the same theme⁴. It was inevitable that the Latin writer, rather than Sophocles, should be imitated by a French dramatist of the seventeenth century. Apart from this, however, the Deianeira of Seneca, considered as a general type, would be more truly congenial to the French stage. It was difficult for the Latin races to imagine a woman, supplanted in her husband's love, who did not wish to kill somebody,—her rival, or her husband, or both. Ovid's Deianeira is by no means so bad as Seneca's; but she, too, has the impulse to destroy Iolè⁵. The Deianeira of the *Trachiniae*, with anguish in her soul,—intent on regaining her lord's heart, but not angry, not malevolent towards him or towards Iolè,—this Deianeira is a creation of the Hellenic spirit, refined by the sweetness, the purity, the restrained strength of Athens at her best; if any one would see the spiritual kinswomen of this Deianeira, he must look for them on the grave-reliefs of the Cerameicus.

the fable
Art.

§ 19. The wide range of subjects or motives which the Heracles legends gave to Greek art of every period includes, of course, several episodes mentioned in the *Trachiniae*;—the combat of Heracles with Achelous; the death of Nessus; Heracles with the Eurytidae; the death of Iphitus; the servitude to Om-

¹ *Herc. Oet.* 255 ff.

² *Ib.* 436.

³ Published in 1632. Rotrou gave Heracles a successful rival in the affections of Iolè, a certain Arcas. The dying hero forbade Iolè to marry Arcas; but, after his apotheosis, he showed his magnanimity by descending from Olympus on purpose to revoke the veto.

⁴ M. Patin, *Études sur les trag. grecs*, vol. II. p. 89.

⁵ Ovid *Mét.* 9. 151.

phalè¹. But, in relation to the legends of Heracles, Attic Tragedy, represented by the *Mad Heracles* and the *Trachiniae*, had no direct influence upon art, such as can be traced, for instance, in regard to Philoctetes. For the story of Heracles, artists drew upon other, generally older, sources of poetry or tradition. When, indeed, in Hellenistic and Roman times a degenerate Heracles became the type of a strong man easily enthralled by pleasure, a companion of the Bacchic thiasos or of the Erôtes², then the art which desired to portray him often went for material to the theatre; but such material was furnished by the Heracles of Comedy or of satyr-drama. It is not surprising, then, that the illustrations of the *Trachiniae* which Greek art affords are only of a general kind. For example, each of the three successive forms assumed by the Acheloüs of the *Trachiniae*, when he was a suitor for Deianeira, can be separately identified in works of art³. But, though the fight of Heracles with Acheloüs was a subject often treated by artists, no extant representation of that combat corresponds precisely with the scene as described by Sophocles⁴.

§ 20. We have now considered the nature of the legendary Diction. material used in the *Trachiniae*; the character of the treatment

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² See Furtwängler, *ap.* Roscher, p. 2248.

³ See commentary on v. 11.

⁴ The nearest approach to an illustration of the poet's text is given by an archaic gem, now in the British Museum, first published (roughly) in King's *Ancient Gems*, II. pl. 34, fig. 3. Mr A. S. Murray has kindly given me an impression of it. Yet even this diverges from Sophocles in three particulars. (1) On the gem, Acheloüs is the man-headed bull,—a frequent type, but not one of those specified by the poet. (2) Deianeira stands lamenting, close to the combatants; whereas the poet describes her as sitting by a hill at some distance from the fray. (3) There is no trace of Aphroditè, whom Sophocles mentions as present with the combatants in the quality of umpire.

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the style of
Sophocles.

It is a well-attested tradition, and one which can still be partially verified, that the style of Sophocles, like that of many other great poets, was developed through successive phases, belonging to successive periods of his life. He himself, according to Plutarch¹, distinguished three such phases. In the earliest, he had imitated the majesty, the pomp,—*ὄγκος*,—of Aeschylus. Next came the style which, in Plutarch's notice, is described by the words, *τὸ πικρὸν καὶ κατὰ τεχνον τῆς αὐτοῦ κατασκευῆς*. This was a style marked by subtle elaboration, and, as a result of it, by *τὸ πικρὸν*, 'pungency,' 'incisiveness'; a style in which terse and polished force of expression drove home the 'sting' of word or phrase;—as Eupolis,—to borrow an illustration from a different, yet cognate, province,—said that the incisive and highly wrought oratory of Pericles left its 'sting' in the minds of those who heard him: *τὸ κέντρον ἐγκατέλιπε τοῖς ἀκροωμένοις*. Such a style, with its affinities to an elevated and refined rhetoric, can be a source of great brilliancy and power in poetry; but its essential quality is not that which constitutes the highest excellence of drama: its defect, for the purposes of drama, is that it is too suggestive of conscious effort in the artist; its tendency is to image *his* mind somewhat too strongly in the persons whom he wishes to make live upon the scene. Hence we readily comprehend the words in which Sophocles (according to Plutarch) defined the third, the final, phase of his style;—*τὸ τῆς λέξεως εἶδος ὅπερ ἐστὶν ἡθικώτατον καὶ βέλτιστον*: 'the kind of diction

¹ *Mor.* p. 79 B. (Πῶς ἂν τις αἰσθοίτο ἑαυτοῦ προκόπτοντος ἐπ' ἀρετῇ, c. 7.) ὥσπερ γὰρ ὁ Σοφοκλῆς ἔλεγε τὸν Αἰσχύλου διαπαιχῶς ὄγκον, εἶτα τὸ πικρὸν καὶ κατὰ τεχνον τῆς αὐτοῦ κατασκευῆς, τρίτον ἤδη τὸ τῆς λέξεως μεταβάλλειν εἶδος ὅπερ ἐστὶν ἡθικώτατον καὶ βέλτιστον, οὕτως οἱ φιλοσοφούντες, ὅταν ἐκ τῶν πανηγυρικῶν καὶ κατὰ τεχνον εἰς τὸν ἀπτόμενον ἥθους καὶ πάθους λόγον καταβῶσω, ἀρχεται τὴν ἀληθῆ προκοπὴν καὶ ἄνευφον προκόπτειν.

which is most expressive of character, and best'; that is, fittest to make each person of the drama seem a real human being; and best, therefore, for the purposes of a dramatist.

The first of these three phases, the Aeschylean, is not traceable in the extant work of Sophocles. Nor can it be said that any one of the seven tragedies represents the second style in a form which sharply distinguishes it from the third; that is, in a form from which the characteristic quality of the third style is absent. But, if the *Philoctetes*, one of the very latest plays (409 B.C.), be taken as a standard of comparison, there, at least, is seen the perfection of the third style, the style which is 'expressive of character'; while there is less of visible and masterful art in language, less of τὸ πικρὸν καὶ κατ'ἀτεχνον, than appears, for example, in the *Antigone*.

§ 21. Nowhere is the poet's ethical portraiture more delicately vivid than in the heroine of the *Trachiniae*; and a sympathetic reader will feel that the language given to her might well be called ἡθικωτάτη λέξις. It is exquisitely moulded to the expression of her nature. Take, again, the scene where the Messenger, in Deianeira's presence, taxes Lichas with deceit (vv. 393—435). The shades of language most skilfully characterise the three persons,—the gentle but resolute lady; the herald, nervously deferential to her, but angrily assertive of his dignity against his humble cross-examiner, the Messenger; and lastly the Messenger himself, with his traits of blunt or familiar speech¹. In this aspect, then, the *Trachiniae* shows, like the *Philoctetes*, the full excellence of the third style,—that which is ἡθικώτατον, 'most expressive of character.'

Distincti
traits in
the dicti
of the
*Trachi-
niae*.

But the *Trachiniae* combines this ethical charm of style with a highly elaborate manner in a certain class of passages. Every Greek tragedy contains at least one set speech, ῥῆσις, of the type usually spoken by a messenger who relates a catastrophe. In such speeches, which were really short excursions of drama into the region of epos, the dramatist was convention-

¹ One of these traits is notable,—the πολὺν δόκησιν; (427). This use of ποῖος, a common colloquialism, occurs in only one other passage of Tragedy, and that is in a late play of Euripides (*Helen*. 566; 412 B.C.).

ally free to use any measure of rhetorical elaboration, however unsuitable it might be to the person of the speaker; some of the most elaborate *ρήσεις* are delivered by servants. Now, it is a peculiarity of the *Trachiniae* that, beside two speeches which are normal examples of this class,—the speech of Hyllus (vv. 749—812), and that of the Nurse (vv. 899—946),—it contains a remarkable number of other passages which are closely akin to that class. Such are the following short narratives;—Lichas recounts the recent deeds of his master (248—290); Deianeira relates her meeting with Nessus (531—587); and describes the occurrence which rouses her fears concerning the ‘love-charm’ (672—722): such, also, is the great speech of Heracles (1046—1111). Altogether, about one fourth of the play consists of passages which invited or demanded this high elaboration of style, usually reserved for very exceptional moments. It is no accident that the element of narrative in the *Trachiniae* is so abnormally large; the cause lies in the nature of the fable itself, and is independent of the circumstance that an epic poem, the *Capture of Oechalia*, was probably one of the chief sources. In narrative or description Sophocles exhibits, as a rule, two characteristics; he is remarkably terse; and he has a bold but artistic originality of phrase, often in a manner which resembles that of Vergil. If the passages just cited from the *Trachiniae* are compared with their only proper analogues, the set *ρήσεις* of the poet’s other plays, it will be felt that, with allowance for differences of degree, the essential quality of style is the same; the greater frequency of it is the distinction of the *Trachiniae*. This play, like the *Philoctetes*, is mainly an example of that Sophoclean manner which tradition calls the third or ripest,—the manner ‘best fitted to express character.’ But, owing to special causes, it also gives striking prominence to the dominant trait of the poet’s ‘second’ manner, elaborate and incisive force of phrase,—τὸ πικρὸν καὶ κατὰ τεχνον. This is a peculiar combination of elements; and it tends to make a reader feel that the style of the *Trachiniae* is somehow, as a whole, unlike the style found in any one of the other six plays. From that feeling, it has been an easy, but hasty, step to the inference that the manner of this play is unworthy of the master; that it

shows the immaturity of youth, or the feebleness of age; or even that it is altogether foreign to him, and must have proceeded from some inferior hand¹.

§ 22. The extent to which the *Trachiniae* shows the influence of Euripides has sometimes been exaggerated. Stress has been laid especially on the form of the prologue; Deianeira opens the play with a speech of some length, in which she incidentally relates certain previous events. But here we must distinguish. The prologue of the *Trachiniae* is Euripidean only in so far as it is partly historical; it is utterly unlike the typical prologues of Euripides in being dramatic. For, in the first place, Deianeira's speech is no soliloquy,—though it is true that she is rather communing with her own thoughts than directly addressing the Nurse; it gives the cue for the Nurse's suggestion that Hyllus should be sent to seek his father, and thus serves to set the drama in motion. Secondly, it is dramatic as illustrating the mind of Deianeira herself,—that mind which is to govern the subsequent action². Even with regard to this prologue, the inner contrast between the two poets is more significant than the resemblance. Nor can it be said that the general style of the play shows any pervading influence of the supposed kind. There are a few coincidences of phrase between verses of the *Trachiniae* and verses of Euripides³; but they are trivial; and,

Supposed
influence of
Euripides

¹ See above, § 1, notes 1, 2, 3.

² Schlegel's criticism (§ 1, n. 3) was the inspiration of a short 'programm' published at Cleve (Prussia) in 1830 by C. A. M. Axt, *Commentatio critica qua Trachiniarum Sophocleae prologum subdititium esse demonstratur*. Axt uses the term 'prologue,' not in the Greek sense (i.e. to denote vv. 1—93), but only with reference to Deianeira's speech, vv. 1—48. He holds that the play ought to begin at v. 49, with the speech of the *τροφός*.

³ (1) *Tr.* 542 (Deianeira speaks,) τοιάδ' Ἡρακλῆς | οἰκούρι' ἀντέπεμψε τοῦ μακροῦ χρόνου: cp. Eur. *H. F.* 1373 (Megara speaks,) μακρὰς διαντλοῦς' ἐν δόμοις οἰκουρίας. (2) *Tr.* 1096 διφυᾶ τ' ἄμικτον ἰπποβάμονα στρατὸν | θηρῶν, ὕβριστήν, ἄνομον: cp. Eur. *H. F.* 181 τετρασκελὲς θ' ὕβρισμα, Κενταύρων γένος. (3) *Tr.* 1101 ἄλλων τε μόχθων μυρίων ἐγευσάμην: cp. Eur. *H. F.* 1353 καὶ γὰρ πόνων δὴ μυρίων ἐγευσάμην. [Wilamowitz, vol. II. p. 278, assumes that Soph. has borrowed this use of γεύομαι from Eur.: but Soph. had already said in *Ant.* 1005, ἐμπύρων ἐγευόμην.] (4) *Tr.* 1112 ὦ τλήμων Ἑλλάς κ.τ.λ.: cp. Eur. *H. F.* 877 μέλεος Ἑλλάς, εὐεργέταν | ἀποβαλεῖς.

In *Tr.* 764 κόσμῳ τε χαίρων καὶ στολῇ may, I think, be a reminiscence of Eur.

even if it were certain that in all of them Sophocles was the debtor, they would merely illustrate a fact which is unquestioned. He was well acquainted with the works of Euripides, and admired them; in his later years, they influenced him in details of language and of versification. But the style of Sophocles, so far as extant work shows, always preserved a thoroughly distinctive character. Certainly the *Trachiniae* is no exception to that rule; and not merely the style, but the whole mind which appears there, attests the authorship.

Med. 1165 (in a similar episode), δώροισι ὑπερχαίρουσα. And *Tr.* 416, λέγ', εἴ τι χρήσεις· καὶ γὰρ οὐ σιγηλὸς εἶ, is an echo of Eur. *Suppl.* 567 (421 B.C.), λέγ', εἴ τι βούλει· καὶ γὰρ οὐ σιγηλὸς εἶ.

MANUSCRIPTS, EDITIONS, ETC.

§ 1. TWELVE of the MSS., other than L, to which reference is made MSS. in the critical notes, have been described in former volumes (*Oed. Tyr.*, Introd., pp. liii ff., 2nd ed.: *Oed. Col.*, p. xlix, 2nd ed.: *Phil.*, p. xlv): viz., the Parisian A, B, K, T: the Florentine Lc, L², R: the Venetian V, V², V³: the Roman Vat.: and the London Harl. The last-named was collated by Porson with the text of the *Trachiniae* in the ed. of Sophocles by Thomas Johnson (an. 1708); the collation is given in Porson's *Adversaria*, p. 177. There remains only a Venetian ms., cod. 617 in the Library of St Mark, cited at verse 23, from the collation of Vladimir Subkoff in his edition of the *Trachiniae* (Moscow, 1879), for θακῶν. It is described by him as 'chartaceus, saec. xiv et xv'; and he designates it by the letter E. Besides E, Subkoff used eleven other MSS., viz. L, and ten of the twelve named above, the two exceptions being V and V³. Our L² is designated by him as M: Lc, as N: V², as V: Vat., as v.: Harl., as h. As a contribution to an intricate and obscure subject, it is interesting to notice the view as to the relationships of his twelve MSS. to which he was led as the result of work on this play. He would distinguish three families: (1) L² and K are transcripts of L (though Hinck denies this as regards L²). (2) R and Harl. are closely akin to A, the basis of the Aldine text. (3) Lc, B, V², E, Vat., and T (representing the Triclinian recension) form a third family, of which the common characteristic is a larger element of Byzantine correction: while, within this family, a closer kinship unites (a) Lc and B, (b) V², E, and Vat. He recognises the marked superiority of L to all the other MSS., but finds no proof that it is their common parent. (See *Oed. Tyr.*, p. liv, 2nd ed.)

§ 2. With regard to the readings of L, and its peculiarities as a MS., some points of interest will be found in the critical notes on vv. 329,

368, 403, 463, 468, 767, 1091, 1176, 1265. The first corrector (S) has in four instances supplied a verse which the scribe had accidentally omitted (177, added in the text, being the last line of p. 66 B,—a case like *Ph.* 1263: 445, 536, 705, added in the margin). In 1040, however, the words ω διδοσ αὐθαίμων, omitted from the text, have been added in the margin by the scribe himself. There is one passage, vv. 383—433, where scribe and corrector alike have left part of the dialogue in disorder, through omitting or confusing the indications of persons. Thus at 383 L omits XO.: XO. (instead of ΑΓ.) is prefixed to 390: ΑΓ, (instead of ΑΙ.) to 397 and 399: while in 402—433 the persons are either not marked, or marked wrongly. The result can be traced in modern literary criticism: see above, p. xxxiv.

icholia. § 3. The scholia in L on vv. 119, 120 preserve the true reading ἀναμπλάκητον, corrupted in the MSS. to ἀμπλάκητον. There are two other places where the scholiast gives at least the hint by which a lost reading can be restored. In v. 399 his διηγέσομαι indicates that in v. 398 the νέμεις of the MSS. ought to be νεμείς. And in 602 the schol.'s notice, γρ. αὐφῆ ἀντὶ τοῦ λεπτοῦφῆ, helped Wunder's correction of εὐφῆ into ταναῦφῆ.

nterpolat- § 4. In vv. 83—85 there is a clear case of interpolation :—
on.

ἡνίκ' ἦ σεσώσμεθα
[ἦ πίπτομεν σοῦ πατρὸς ἐξολωλότης]
κείνου βίον σώσαντος, ἦ οἰχόμεσθ' ἄμα.

Another probable instance (as I think with Hartung) occurs in vv. 362 ff. :—

ἐπιστρατεύει πατρίδα [τὴν ταύτης, ἐν ἣ
τὸν Εὐρυτον τόνδ' εἶπε δεσπόζειν θρόνων,
κτείνει τ' ἄνακτα πατέρα] τῆσδε καὶ πόλιν
ἔπερσε.

(See commentary.) Besides these verses, many others—not fewer than about 120 in all—have been suspected or rejected by various commentators; often, apparently, on the general ground that anything is suspicious which is not indispensable. Thus Nauck, in condemning four verses (932—935)—verses full of pathos and beauty, and free from any real offence against Greek poetical idiom—writes :—‘Diese *entbehrlichen* und in sprachlicher Hinsicht vielfach Anstoss erregenden Verse werden von V. Jernstedt wohl mit Recht als interpolirt bezeichnet.’ Let the reader examine the passage for himself, and judge. It is to be

regretted when a habit of mind such as might be fostered by the habitual composition of telegrams is applied to the textual criticism of poetry—or, indeed, of prose. Yet it is right that students should have notice as to what verses of the play have been suspected or condemned by scholars of mark. I cannot vouch for the completeness of the following ‘black list,’ but I believe that it is nearly complete:—

17 Bergk. 24 f. Schenkl (after Dobree). 25 Hartung and Nauck. 43 Dindorf. 44—48 Wunder. 80 f. Nauck would reduce these two vv. to one. 88 f. Dindorf. 150—152 Dindorf. (Wecklein suspects only v. 150.) 166—168 Dindorf. 169 f. Bergk. 170 Wunder and Dindorf. 252 f. Wunder. 264 f. (πολλὰ δ’...χεροῖν μὲν) Bergk and Jernstedt. 280 Deventer and Zippmann. 295 Dindorf and Nauck (after Wunder). 301 f. Hense and Nauck. 305 G. H. Müller. 321 Nauck (with *τίς* *εἰ* for *ἐπεὶ* in 320). 322 f. Nauck would reduce these two vv. to one. 336 Hense and Nauck (omitting *τ’* after *ὦν* in 337). 356 f. Wunder and Blaydes. 362 f. Wunder and Blaydes. 394 Herwerden and Hense. 444 Wunder and Nauck. 488 f. Dindorf. 526—530 Wunder and Bergk. 584—587 Dindorf. 585 Wunder and Nauck. 596 f. Dindorf. 601 Nauck and Wecklein. 602 f. Paley. 628 Nauck and Wecklein. 680 f. (Κένταυρος...γλωχίνι) Nauck. 684 Wunder and Wecklein. 690 Wunder. 696 Wunder. (Dobree and Wecklein suspect the v.) 712 f. Nauck. 732 Hense. 735 Nauck and Wecklein. 743 Hense (proposing γύναι for τὸ γὰρ in 742). 746 f. (βαρεῖαν...πατρός) Deventer and Hense. 781 f. Meineke. 791 f. Nauck would reduce these two vv. to one. 798 Schenkl. 801 f. Bergk. 875 ff. Bergk (without defining the limit: p. lix of his ed.). 893—895 Wunder. 907—911 Wecklein. (L. Dindorf had suspected v. 911.) 924 f. (ἦ χρυσήλατος...περονίς) Herwerden. 932—935 Jernstedt and Nauck. 943—946 Meineke. 998 f. (τόδ’...καταδερχθῆναι) Wunder. 1060 Nauck and Wecklein. 1107 f. Nauck would reduce these two vv. to one. 1114 f. Bergk would omit one of these two vv. 1144 Hense. 1156 Nauck (with δέ σοι for δ’ ὅσοι in 1155). 1165 Nauck (after Dobree). 1173 Axt and Nauck. 1195—1198 Wunder. 1267 L. Dindorf. 1270—1274 Hense. 1275—1278 Hartung and F. Ritter.

§ 5. Hermann (1st ed. p. xiv) propounded a theory that the *Trachiniae* once existed in two different recensions. He thus sought to explain the fact that in one or two places the text found in our MSS. of Sophocles differs from that of ancient citations: see 12 f., and 787 f., with the notes there. In some other passages he saw traces of the two recensions having become mixed: thus verse 84, ἡ πίπτομεν σοῦ πατρός ἐξολωλός, belonged to one recension, and verse 85, κείνου βίον σώσαντος, ἡ οἰχόμεσθ’ ἄμα, to the other. Similarly verses 293, 294 were a substitute for v. 295; vv. 523—525, for vv. 526—528; etc. A similar view is expressed by Bergk, in the ‘Adnotatio Critica’ to his ed. of Sophocles, pp. lvii ff. Thus he thinks that vv. 801, 802 and 1144, 1145 belong to the second recension; while in vv. 1114, 1115, and especially in part of the dialogue between the Chorus and the Nurse (875 ff.), he

The theory
of two re-
censions.

discovers a blending of the two editions. ('Aperte duplicis recensio-
reliquia temere confusae sunt in nostris libris,' p. lix, on 875.)

Schneidewin has argued against this theory (*Abhandlung über die
Trach. d. Soph.*, in the Transactions of the Göttingen Gesellsch. d. Wiss.,
vol. vi., 1854). It rests, in fact, on no solid foundation. With regard
to the discrepancies between the mss. and the ancient citations, the only
noteworthy cases are the two above-mentioned, in vv. 12 f., and 787 f.;
in the former, Strabo's reading, *κύττει* | *βούπρωπος*, is doubtless right; but
the *τύπφ* | *βούκρανος* of the mss., whether due to actors or to tran-
scribers, does not help to prove a distinct recension; while in 787 f.,
where our mss. must be right (except, probably, in omitting *τ*'), Diogenes
Laertius has presumably misquoted by a mere slip of memory. As to
the supposed duplications of sense in the passages where a mixing of
two texts has been assumed, a study of the context in each case will
best show the baselessness of the assumption.

emenda-
tions.

§ 6. The text of the *Trachiniae* contains its full share of problems;
though, as a whole, it is, in my opinion, less corrupt than has often been
supposed. In two instances I have admitted emendations of my own
to the text, viz. at v. 554 and v. 1019, because the probabilities seemed
sufficiently strong to justify that course. It would have been justifiable,
perhaps, to do likewise at v. 869; but there, as at v. 526 and v. 911, I
have preferred to submit my conjectures in the commentary only. The
suggestion made at v. 678 is of a more tentative kind.

ditions,
tc.

§ 7. As to the complete editions of Sophocles which have been con-
sulted, see *Oed. Tyr.* p. lxi, 2nd ed. It may be mentioned that the new
issue of Wunder's edition, revised by Wecklein, has lately been com-
pleted by the appearance of the *Trachiniae* (vol. II., sect. iii, Leipsic,
1890). Besides the volume by F. A. Paley, containing *Ph., El., Tr.,
Ai.* (London, 1880), I have consulted also the following separate
editions of this play. Sophoclis *Trachiniae*. Recognovit et adversariis
enarravit Ioannes Apitzius. (Halle, 1833.)—Sophoclis *Trachiniae*, with
Notes and Introduction by Alfred Pretor, M.A. (Cambridge, 1877.)
—Sophoclis *Trachiniae*. Codicibus denuo collatis recensuit varietate
lectionis instruxit indicibus adornavit Vladimir Subkoff. (Moscow,
1879.)

METRICAL ANALYSIS.

IN addition to anapaests, the lyric metres used in the *Trachiniae* are the following. (1) Logaoedic, based on the choree (or 'trochee'), $- \cup$, and the cyclic dactyl, which is metrically equivalent to the choree, $\sim \cup$. (2) Choreic, based on the choree. (3) Dactylic. (4) Dochmiac, $\cup : - - \cup | - \wedge$. (5) Verses based on the bacchius, $- - \cup$. For a more detailed account of these metres, readers may be referred to the previous volumes of this edition (*O. C.* p. lviii: *Ant.* p. lvi: *Ph.* p. xlviii).

In the subjoined metrical schemes, the sign \perp denotes that the ordinary time-value of a long syllable, commonly marked $-$, is increased by one half, so that it becomes equal to $- \cup$ or $\cup \cup \cup$: the sign \sqcup denotes that such time-value is doubled, and becomes equal to $--$ or $- \cup \cup$. The sign Z means that an 'irrational' long syllable ($\sigma\upsilon\lambda\lambda\alpha\beta\eta$ ἄλογος) is substituted for a short. The letter ω , written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, \wedge marks a pause equal to \cup , $\overline{\wedge}$ a pause equal to $-$. The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, \vdots .

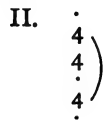
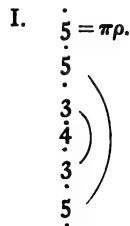
The end of a rhythmical unit, or 'sentence,' is marked by \parallel . The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other) is marked by \llbracket .

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *προψδός*, or prelude (marked as *πρ.*): or, if it closes it, an *επψδός*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσψδός*, mesode, or interlude.

I. Parodos, vv. 94—140.

FIRST STROPHE.—Dactylic, in the 'Doric' form, which varies purely dactylic sentences, $-\cup\cup-\cup\cup--$, with the livelier measure, $\overline{\cup}\cup|--|\overline{\cup}\cup|--$. (Schmidt, *Rhythmic and Metric*, p. 41¹.)

- I. 1. $\cup \quad \overline{\cup} \cup \quad \overline{\cup} \quad - \quad \cup \cup \quad - \quad \cup \cup \quad -$
 ον : αιολ | α | νυξ̄ εναρ | ιζομεν | α $\overline{\wedge}$ ||
 ποθ : ουμεν | α | γαρ̄ φρενι | πυνθανομ | αι $\overline{\wedge}$
2. $- \quad \overline{\cup} \quad - \quad - \quad - \quad \cup \quad \cup \quad - \quad \cup \cup \quad -$
 τικτ : εῑ κατ | ευναζ̄ | εῑ τε̄ φλογ̄ | ιζομεν | ον̄ $\overline{\wedge}$ ||
 ταν : αμφι | νεικη | δηιαν̄ | ειραν̄ α | εῑ $\overline{\wedge}$
3. $-\cup\cup \quad -\cup\cup \quad -$
 αλιον | αλιον | αιτω ||
 οιᾱ τιν̄ | αθλιον | ορνιν̄
4. $\overline{\cup} \quad - \quad - \quad \overline{\cup} \quad - \quad - \quad - \quad \cup \cup \quad - \quad \cup \cup \quad -$
 τουτο | καρυξ̄ | αῑ τον̄ | αλκμην̄ || ας̄ ποθι | μοῑ ποθι | παις̄ $\overline{\wedge}$ ||
 ουποτ̄ | ευναζ̄ | εῑν α | δακρυτ̄ || ων̄ βλεφαρ̄ | ων̄ ποθον̄ | αλλ̄ $\overline{\wedge}$
5. $- \quad \overline{\cup} \quad - \quad - \quad - \quad \cup \cup \quad - \quad \cup \cup \quad -$
 ναι : εῑ ποτ̄ | ω̄ λαμπρ̄ | ᾱ στεροπ̄ | ᾱ φλεγεθ̄ | ων̄ $\overline{\wedge}$ ||
 ευ : μναστον̄ | ανδρος̄ | δειμᾱ τρεφ̄ | ουσαν̄ οδ̄ | οῡ $\overline{\wedge}$
- II. 1. $- \quad \overline{\cup} \quad - \quad - \quad \overline{\cup} \quad - \quad - \quad \overline{\cup} \quad - \quad - \quad \overline{\cup} \quad -$
 η : ποντι | ας̄ αυλ̄ | ωνας̄ | η̄ δισσο̄ || αισιν̄ | απειρ̄ | οισ̄ κλιθ̄ | εις̄ $\overline{\wedge}$ ||
 εν̄ : θυμι | οισ̄ ευν̄ | αις̄ αν̄ | ανδρωτ̄ || οισῑ | τρυχεσθ̄ | αῑ κακ̄ | αν̄ $\overline{\wedge}$
2. $- \quad \overline{\cup} \quad - \quad - \quad \overline{\cup} \quad - \quad -$
 ειπ̄ : ω̄ κρατ̄ | ιστεῡ | ων̄ κατ̄ | ομμᾱ ||
 δυσ̄ : τανον̄ | ελπιζ̄ | ουσαν̄ | αισαν̄



[These diagrams show the structure of each period. The numerals denote the number of feet in each rhythmical unit, or sentence. The dots mark the beginning and end of each verse. Curves on the right show how single sentences correspond with each other. Curves on the left show the correspondence between groups of sentences.]

¹ These verses are also called 'dactylo-epitritic.' That name denotes a dactylic measure with $-\cup|--$ (the *ἐπίτριτος δεύτερος*) prefixed to it. The first foot is then regarded as a true choree, $-\cup$, and not as $\overline{\cup}\cup$, the equivalent of a dactyl.—Cp. W. Christ, *Metrik* § 662 ('Der daktylo-epitritische Strophenbau').

SECOND STROPHE.—I. Dactylic tripodies. II. Logaoedic.

- I. 1. $\begin{array}{ccccccc} - & \cup & \cup & - & \cup & \cup & - > & - & \cup & \cup & - & \cup & \cup & - & - \\ \text{πολλα} & \text{γαρ} & | & \text{ωστ} & \text{ακαμ} & | & \text{αντος} & || & \text{η} & \text{νοτου} & | & \text{η} & \text{βορε} & | & \text{α} & \text{τις} & || \\ \omega\eta & \text{επι} & | & \text{μεμφομεν} & | & \text{α} & \sigma' & \text{αιδ} & || & \text{οια} & \text{μεν} & | & \text{αντια} & \delta & | & \text{οισω} \end{array}$
2. $\begin{array}{ccccccc} - & \cup & \cup & - & \cup & \cup & - & - & - & \cup & \cup & - & \cup & \cup & - \\ \text{κυματ} & \text{αν} & | & \text{ευρεϊ} & | & \text{ποντῳ} & || & \text{βαντ} & \text{επι} & | & \text{οντα} & \tau & \text{ιδ} & | & \text{οι} & \overline{\wedge} & || \\ \text{φαμι} & \text{γαρ} & | & \text{ουκ} & \text{απο} & | & \text{τρυνεω} & || & \text{ελπιδα} & | & \text{ταν} & \text{αγαθ} & | & \text{αν} & \overline{\wedge} & \end{array}$
- II. 1. $\begin{array}{ccccccccccc} > & - & \cup & \text{L} & \sim & \cup & - & \cup & - & \cup & \text{L} & - & \cup & \cup & - & \cup \\ \text{ουτ} & : & \omega & \delta\epsilon & | & \text{τον} & | & \text{καδμογεν} & | & \text{η} & \text{στρεφ} & || & \text{ει} & \text{το} & \delta & | & \text{αυξ} & | & \text{ει} & \text{βιοτ} & | & \text{ου} & \text{πολ} & || \\ \text{χρηη} & : & \text{αι} & \sigma & \text{αν} & | & \text{αλγ} & | & \text{ητα} & \text{γαρ} & | & \text{ουδ} & \text{ο} & || & \text{παντα} & | & \text{κραιν} & | & \omega\eta & \text{βασιλ} & | & \text{ευσ} & \text{επ} & || \\ & & & & & & & & & & & & & & & & \cup & \cup & \cup & \text{L} & - & \cup & \cup & - \\ & & & & & & & & & & & & & & & & \text{υπονον} & | & \omega\sigma & | & \text{περ} & \text{πέλαγ} & | & \text{ος} & \wedge & || \\ & & & & & & & & & & & & & & & & \text{εβαλε} & | & \text{θνατ} & | & \text{οις} & \text{κρονιδ} & | & \text{ας} & \wedge & \end{array}$
2. $\begin{array}{ccccccccccc} - & \cup & \cup & - & \cup & - & \cup & \text{L} & \sim & \cup & - & \cup & - & \cup & \text{L} & \sim & \cup \\ \text{κρησιον} & | & \text{αλλα} & | & \text{τις} & \theta\epsilon & | & \omega\eta & || & \text{αιεν} & \text{αν} & | & \text{αμπλακ} & | & \text{ητον} & | & \text{αιδ} & || & \text{α} & \text{σφε} & \text{δομ} & | \\ \text{αλλ} & \text{επι} & | & \text{πημα} & | & \text{και} & \text{χαρ} & | & \alpha & || & \text{πασι} & \text{κυκλ} & | & \text{ουσιν} & | & \text{αιον} & | & \text{αρκτ} & || & \text{ου} & \text{στροφαδ} & \\ & & & & & & & & & & & & & & & & - & \cup & \text{L} & - \\ & & & & & & & & & & & & & & & & \omega\eta & \text{ερ} & | & \text{υκ} & | & \text{ει} & \wedge & || \\ & & & & & & & & & & & & & & & & \text{ες} & \text{κελ} & | & \text{ευθ} & | & \text{οι} & \wedge & \end{array}$

I.



II.



EPODE.—Choreic, in verses of four feet (Per. I.), or of six (Per. II.).

- I. 1. $\begin{array}{ccccccc} \cup & - & \cup & \text{L} & - & \cup & - \\ \text{μεν} & : & \text{ει} & \text{γαρ} & | & \text{οντ} & | & \text{αιολ} & | & \alpha & \wedge & || \end{array}$
2. $\begin{array}{ccccccc} - & \cup & - & \cup & - & \cup & - \\ \text{νυξ} & \text{βροτ} & | & \text{οισιν} & | & \text{ουτε} & | & \text{κηρες} & || \end{array}$
3. $\begin{array}{ccccccc} - & \cup & - & \cup & - & \cup & - \\ \text{ου} & \text{τε} & | & \text{πλουτος} & | & \text{αλλ} & \text{αφ} & | & \alpha\rho & \wedge & || \end{array}$
4. $\begin{array}{ccccccc} \cup & - & \cup & - & \cup & - & \cup & - \\ \text{βε} & : & \text{βακε} & | & \text{τῳ} & \delta & \text{επ} & | & \text{ερchet} & | & \alpha\iota & \wedge & || \end{array}$
5. $\begin{array}{ccccccc} > & - & \cup & - & \cup & \text{L} & - \\ \text{χαιρ} & : & \text{ειν} & \text{τε} & | & \text{και} & \text{στερ} & | & \text{εσθ} & | & \alpha\iota & \wedge & || \end{array}$

- II. 1. $\overset{\vee}{\alpha} : \overset{-}{\kappa\alpha\iota} \overset{\vee}{\sigma\epsilon} | \overset{-}{\tau\alpha\nu} \overset{\vee}{\alpha\nu} | \overset{-}{\alpha\sigma\sigma\alpha\nu} | \overset{-}{\epsilon\lambda\pi\iota\sigma} | \overset{-}{\iota\nu} \overset{\vee}{\lambda\epsilon\gamma} | \overset{-}{\omega} \wedge ||$
2. $\overset{\vee}{\tau\alpha\delta} : \overset{-}{\alpha\iota\epsilon\nu} | \overset{\vee}{\omega\chi} | \overset{-}{\epsilon\iota\nu} \overset{\vee}{\epsilon\pi} | \overset{-}{\epsilon\iota} \overset{\vee}{\tau\iota\varsigma} | \overset{-}{\omega\delta} | \overset{-}{\epsilon} \wedge ||$
3. $\overset{\vee}{\tau\epsilon\kappa\nu} : \overset{-}{\omicron\iota\sigma} | \overset{\vee}{\iota} | \overset{-}{\zeta\eta\nu} \overset{\vee}{\alpha} | \overset{-}{\beta\omicron\upsilon\lambda\omicron\nu} | \overset{-}{\epsilon\iota\delta} | \overset{-}{\epsilon\nu} \wedge ||$

I. $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} \left. \vphantom{\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array}} \right\}$

II. $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \end{array} \left. \vphantom{\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \end{array}} \right\}$

II. Hyporcheme, vv. 205—224.

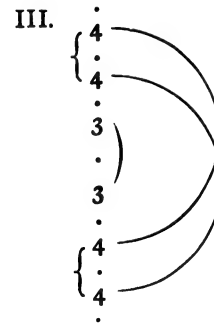
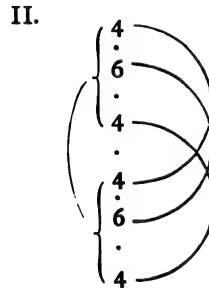
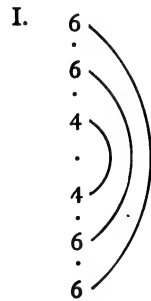
Choreic, in verses of six, four, or three feet.

- I. 1. $\overset{\vee}{\alpha}\overset{\vee}{\nu}\overset{\vee}{\omicron}\overset{\vee}{\lambda\omicron\lambda} | \overset{-}{\upsilon}\overset{-}{\xi}\overset{-}{\alpha}\overset{-}{\tau} | \overset{-}{\omega} \overset{\vee}{\delta}\overset{\vee}{\omicron}\overset{\vee}{\mu} | \overset{-}{\omicron\iota\varsigma} \overset{\vee}{\epsilon}\overset{\vee}{\phi} | \overset{-}{\epsilon}\overset{-}{\sigma}\overset{-}{\tau\iota} | \overset{-}{\omicron\iota\varsigma} \wedge ||$
2. $\overset{\vee}{\alpha}\overset{\vee}{\lambda}\overset{\vee}{\alpha}\overset{\vee}{\lambda}\overset{\vee}{\alpha}\overset{\vee}{\gamma} | \overset{-}{\alpha\iota\varsigma} \overset{-}{\alpha} | \overset{-}{\mu\epsilon}\overset{-}{\lambda}\overset{-}{\lambda}\overset{-}{\omicron} | \overset{\vee}{\nu\mu}\overset{\vee}{\phi}\overset{\vee}{\omicron}\overset{\vee}{\varsigma} | \overset{-}{\epsilon\nu} | \overset{-}{\delta\epsilon} \wedge ||$
3. $\overset{-}{\kappa\omicron\iota\nu\omicron\varsigma} | \overset{-}{\alpha\rho\sigma\epsilon\nu} | \overset{-}{\omega\nu} \overset{\vee}{\iota}\overset{\vee}{\tau} | \overset{-}{\omega} \wedge ||$
4. $\overset{-}{\kappa\lambda\alpha}\overset{-}{\gamma\gamma} : \overset{-}{\alpha} \overset{\vee}{\tau\omicron\nu} | \overset{-}{\epsilon\upsilon}\overset{\vee}{\phi}\overset{\vee}{\alpha\rho} | \overset{-}{\epsilon}\overset{-}{\tau}\overset{-}{\rho} | \overset{-}{\alpha\nu} \wedge ||$
5. $\overset{\vee}{\alpha} : \overset{\vee}{\rho\omicron}\overset{\vee}{\lambda}\overset{\vee}{\lambda} | \overset{-}{\omega} | \overset{-}{\rho\rho\omicron\sigma\tau\alpha\tau} | \overset{-}{\alpha\nu} \overset{\vee}{\omicron}\overset{\vee}{\mu} | \overset{-}{\omicron\nu} | \overset{-}{\delta\epsilon} \wedge ||$
6. $\overset{-}{\pi\alpha\iota} : \overset{-}{\alpha\nu\alpha} | \overset{-}{\pi\alpha\iota\alpha\nu} | \overset{-}{\alpha\nu\alpha}\overset{-}{\gamma\epsilon\tau} | \overset{-}{\omega} | \overset{-}{\pi\alpha\rho\theta\epsilon\nu} | \overset{-}{\omicron\iota} \wedge ||$

- II. 1. $\overset{\vee}{\beta\omicron} : \overset{-}{\alpha\tau\epsilon} | \overset{-}{\tau\alpha\nu} \overset{\vee}{\omicron}\overset{\vee}{\mu} | \overset{-}{\omicron\sigma\pi\omicron\rho} | \overset{-}{\omicron\nu} \wedge ||$
2. $\overset{-}{\alpha\rho\tau\epsilon\mu\iota\nu} | \overset{-}{\omicron\rho\tau\nu\gamma\iota} | \overset{-}{\alpha\nu} \overset{-}{\epsilon\lambda\alpha}\overset{-}{\phi} | \overset{-}{\alpha\beta\omicron\lambda\omicron\nu} | \overset{-}{\alpha\mu\phi\iota\pi\upsilon\rho} | \overset{-}{\omicron\nu} \wedge ||$
3. $\overset{-}{\gamma\epsilon\iota\tau\omicron\nu} | \overset{-}{\alpha\varsigma} \overset{\vee}{\tau\epsilon} | \overset{-}{\nu\mu\phi} | \overset{-}{\alpha\varsigma} \wedge ||$

4. α : εἶρομ | οὐδ ἀπ | ὠσομ | αἰ ∧ ||
 5. τον : αὐλον | ὦ τυρ | ἀννε | τας ἐμ | ας φρεν | ος ∧ ||
 6. ἰδ : ου | μ ἀναταρ | ασσ | εἰ ∧ ||
 εὐοι μ

- I. 1. ο : κισσος | ἀρτι | βακχι | ἀν ∧ ||
 2. ὑπ : οστρεφ | ὦν ἀμ | ἰλλ | ἀν ∧ ||
 3. ι : ὦ ι | ὦ παι | ἀν ∧ ||
 4. ἰδ : ὦ φιλ | ἀ γυν | αἰ ∧ ||
 5. ταδ : ἀντι | πρῶρα | δη | σοι ∧ ||
 6. βλέπ : εἰν παρ | ἐστ ἐν | ἀργ | ἦ ∧ ||



III. First Stasimon, vv. 497—530.

STROPHE.—Logaoedic.

- I. 1. ♂ : τι σθενος | ἀ κυπρις | ἐκφέρειτ | αἰ νικ | ας α | εἰ ∧ ||
 ο μεν : ἦν ποταμ | ου σθενος | ὑψικερ | ὦ τετρ | αορ | ου ∧

2. $\begin{array}{ccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \\ \alpha & \delta & : & \epsilon\upsilon & | & \omega\pi\iota\varsigma & | & \alpha\beta\rho & | & \alpha & \wedge & || \end{array}$
3. $\begin{array}{ccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \\ \tau\eta\lambda & : & \alpha\upsilon\lambda & | & \gamma\epsilon\iota & \pi\alpha\rho & | & \omicron\chi\theta & | & \psi & \wedge & || \end{array}$
4. $\begin{array}{ccccccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ \eta\sigma\tau\omicron & \tau\omicron\nu & | & \omicron\nu & | & \pi\rho\omicron\sigma\mu\epsilon\nu & | & \omicron\upsilon\sigma & \alpha & | & \kappa\omicron\iota\tau & | & \alpha\nu & \wedge & || \end{array}$

- III. 1. $\begin{array}{ccccccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ \epsilon\gamma & : & \omega & \delta\epsilon & | & \mu\alpha\tau & | & \eta\rho & \mu\epsilon\nu & | & \omicron\iota\alpha & | & \phi\rho\alpha\zeta & | & \omega & \wedge & || \end{array}$
2. $\begin{array}{ccccccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ \tau\omicron & \delta & : & \alpha\mu\phi\iota & | & \nu\epsilon\iota\kappa & | & \eta\tau\omicron\nu & | & \omicron\mu\mu\alpha & | & \nu\upsilon\mu\phi & | & \alpha\varsigma & \wedge & || \end{array}$

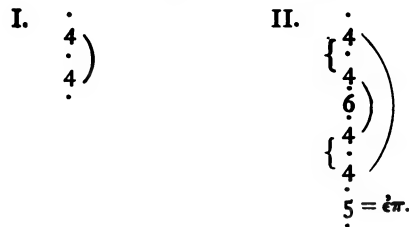
- IV. 1. $\begin{array}{ccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \\ \epsilon\lambda & : & \epsilon\iota\nu\omicron\nu & | & \alpha\mu\mu\epsilon\nu & | & \epsilon\iota & \wedge & || \end{array}$
2. $\begin{array}{ccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \\ \kappa\alpha\pi\omicron & | & \mu\alpha\tau\rho\omicron\varsigma & \alpha\phi & | & \alpha\rho & \beta\epsilon & | & \beta\alpha\kappa\epsilon\nu & || \end{array}$
3. $\begin{array}{ccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \\ \omega\sigma\tau\epsilon & | & \pi\omicron\rho\tau\iota\varsigma & \epsilon\rho & | & \eta\mu & | & \alpha & \wedge & || \end{array}$

I. $\begin{array}{c} \cdot \\ 5 = \pi\rho. \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array}$	II. $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 = \epsilon\pi. \end{array}$	III. $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \end{array}$	IV. $\begin{array}{c} \cdot \\ 3 = \pi\rho. \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array}$
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IV. Second Stasimon, vv. 633—662.

FIRST STROPHE, forming a single rhythmical period.—Logaoedic.

1. $\begin{array}{ccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \\ \omega & : & \nu\alpha\nu\lambda\omicron\chi\alpha & | & \kappa\alpha\iota & \pi\epsilon\tau\rho & | & \alpha\iota & | & \alpha & \wedge & || \\ \omicron & : & \kappa\alpha\lambda\lambda\iota\beta\omicron & | & \alpha\varsigma & \tau\alpha\chi & | & \upsilon\mu & | & \omega & \wedge & || \end{array}$
2. $\begin{array}{ccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \\ \theta\epsilon\rho\mu\alpha & | & \lambda\omicron\upsilon\tau\rho\alpha & | & \kappa\alpha\iota & \pi\alpha\gamma & | & \omicron\upsilon\varsigma & \wedge & || \\ \alpha\upsilon\lambda\omicron\varsigma & | & \omicron\upsilon\kappa & \alpha\nu & | & \alpha\rho\varsigma\iota & | & \alpha\nu & \wedge & || \end{array}$
3. $\begin{array}{ccccccccccccccc} & & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ & & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ \omicron\iota\tau & : & \alpha\varsigma & \pi\alpha\rho\alpha & | & \nu\alpha\iota\epsilon\tau\alpha & | & \omicron\nu\tau\epsilon\varsigma & | & \omicron\iota & \tau\epsilon & || & \mu\epsilon\sigma\sigma\alpha\nu & | & \mu\eta\lambda\iota\delta\alpha & | & \pi\alpha\rho & \lambda\iota\mu\nu & | & \alpha\nu & \wedge & || \\ \alpha\chi & : & \omega\nu & \kappa\alpha\rho\alpha\chi & | & \alpha\nu & \epsilon\pi\alpha\nu & | & \epsilon\iota\sigma\iota\nu & | & \alpha\lambda\lambda\alpha & || & \theta\epsilon\iota\alpha\varsigma & | & \alpha\nu\tau\iota\lambda\upsilon\rho & | & \omicron\nu & \mu\omicron\upsilon\varsigma & | & \alpha\varsigma & \wedge & || \end{array}$



V. Third Stasimon, vv. 821—862.

FIRST STROPHE.—In Period I., verses 1 and 2 are logaoedic; v. 3 is choreic. In II., 1 and 2 are choreic, and 3 logaoedic. Period III. is wholly choreic.

- I. 1. ἰδ : οἶον | ὦ παιδ | ἐς προσε | μείξεν ἀφ | ἀρ ∧ ||
 εἰ : γὰρ σφε | κενταυρ | οὐ φονί | α νεφελ | α ∧
2. τουπ : ος το θε | οπροπον | ἦμ | ἰν ∧ ||
 χρι : εἰ δολο | ποιος ἀν | ἀγκ | α ∧
3. τας παλ | αἰφάτ | οὐ προ | νοίας ||
 πλευρα | προστακ | ἐντος | ἰου
- II. 1. ὅτ : ἐλακεν | ὁποτε | τελεο | μῆνος | ἐκφερ | οἱ ∧ ||
 ον : τεκετο | θανατος | ἐτρεφε δ | αἰολ | ος δρακ | ὦν ∧
2. δω : δεκατος | αροτος | αναδοχ | ἀν τελ | εἰν πον | ὦν ∧ ||
 πως : οδ ἀν α | ἐλιον | ἐτερον | ἦ τα | νυν ἰδ | οἱ ∧
3. τω διος | αὐτο | παιδί | καὶ ταδ | ὀρθ | ὡς ∧ ||
 δεινοτατ | φ μεν | ὑδρας | προστε | τακ | ὡς ∧
- III. 1. ἐμ : πέδα κατ | οὐρ | ἰζ | εἰ πως || γὰρ ἀν ο | μῆ | λευσσ | ὦν ∧ ||
 φασμ : ἀτι μελ | ἀγχ | αἰτ | α δ αμ || μίγα νῶ | αἰκ | ἰζ | εἰ ∧
2. ἐτ : ἰ ποτ ἐτ | ἐπιπον | ὦν πον | ὦν ἐχ || οἱ θαν | ὦν λατρ | εἰ | ἀν ∧ ||
 νεσσ : οὐ ὑπο | φονία | δολιο | μῦθα || κεντρ ἐπ | ἰξεσ | ἀντ | α ∧

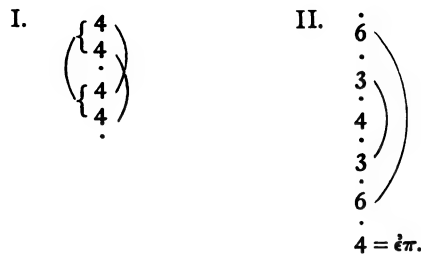
$$\begin{array}{ccc} \text{I.} & 5 = \pi\rho. & \text{II.} \end{array} \quad \begin{array}{c} \cdot \\ \cdot \\ \cdot \\ \cdot \\ \cdot \end{array} \left. \begin{array}{c} 6 \\ 6 \\ 6 \\ 6 \end{array} \right\} \quad \text{III.} \quad \begin{array}{c} \cdot \\ \cdot \\ \cdot \\ \cdot \\ \cdot \end{array} \left. \begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right\}$$

SECOND STROPHE.—Logaoedic.

- I. 1. $\omega\acute{\nu}\alpha\delta\mid\alpha\tau\lambda\alpha\mu\mid\omega\acute{\nu}\alpha\sigma\kappa\eta\mid\sigma\epsilon\mu\epsilon\gamma\alpha\lambda\parallel\alpha\acute{\nu}\pi\rho\sigma\sigma\omicron\rho\mid\omega\sigma\alpha\delta\omicron\mu\mid\omicron\iota\sigma\iota\beta\lambda\alpha\beta\mid\alpha\acute{\nu}\nu\epsilon\omega\eta\parallel$
 $\epsilon\rho\rho\omega\gamma\mid\epsilon\eta\pi\alpha\gamma\mid\alpha\delta\alpha\kappa\rho\upsilon\mid\omega\eta\kappa\epsilon\chi\upsilon\tau\parallel\alpha\iota\nu\omicron\sigma\omicron\varsigma\mid\omega\pi\omicron\pi\omicron\iota\mid\omicron\iota\omicron\eta\alpha\acute{\nu}\mid\alpha\rho\sigma\iota\omega\eta$
2. $\alpha\colon\iota\sigma\sigma\omicron\upsilon\sigma\mid\alpha\eta\gamma\alpha\mu\mid\omega\eta\tau\alpha\mu\epsilon\eta\mid\alpha\upsilon\tau\alpha\parallel\pi\rho\omicron\sigma\epsilon\beta\alpha\lambda\mid\epsilon\tau\alpha\delta\alpha\pi\mid\alpha\lambda\lambda\omicron\theta\rho\mid\omicron\upsilon\wedge\parallel$
 $^1\upsilon\pi\colon\omicron\upsilon\pi\omega\mid\tau\omicron\upsilon\delta\epsilon\mid\sigma\omega\mu\alpha\gamma\alpha\mid\kappa\lambda\epsilon\iota\tau\omicron\eta\parallel\epsilon\pi\epsilon\mu\omicron\lambda\mid\epsilon\pi\alpha\theta\omicron\varsigma\mid\omicron\kappa\tau\iota\omega\mid\alpha\iota\wedge$
- II. 1. $\gamma\eta\omega\mu\colon\alpha\varsigma\mu\omicron\lambda\mid\omicron\upsilon\tau\mid\omicron\lambda\epsilon\theta\rho\iota\mid\alpha\iota\sigma\iota\sigma\upsilon\eta\mid\alpha\lambda\lambda\alpha\gamma\mid\alpha\iota\varsigma\wedge\parallel$
 $\iota\colon\omega\kappa\epsilon\lambda\mid\alpha\upsilon\eta\mid\alpha\lambda\omicron\gamma\chi\mid\alpha\pi\rho\omicron\mu\alpha\chi\mid\omicron\upsilon\delta\omicron\rho\mid\omicron\varsigma\wedge$
2. $\eta\colon\pi\omicron\upsilon\omicron\lambda\omicron\mid\alpha\sigma\tau\epsilon\eta\mid\epsilon\iota^2\wedge\parallel$
 $\alpha\colon\pi\omicron\tau\epsilon\theta\omicron\mid\alpha\eta\nu\mu\phi\mid\alpha\eta\wedge$
3. $\eta\colon\pi\omicron\upsilon\alpha\delta\iota\eta\mid\omega\eta\mid\chi\lambda\omega\rho\mid\alpha\eta\wedge\parallel$
 $\alpha\gamma\colon\alpha\gamma\epsilon\varsigma\alpha\pi\mid\alpha\iota\pi\mid\epsilon\iota\eta\mid\alpha\varsigma\wedge$
4. $\tau\epsilon\gamma\gamma\colon\epsilon\iota\delta\alpha\kappa\rho\upsilon\mid\omega\eta\alpha\chi\eta\mid\alpha\eta\wedge\parallel$
 $\tau\alpha\eta\delta\colon\omicron\iota\chi\alpha\lambda\iota\mid\alpha\varsigma\alpha\iota\chi\mu\mid\alpha\wedge$
5. $\alpha\delta\colon\epsilon\rho\chi\omicron\mu\epsilon\eta\mid\alpha\mid\mu\omicron\iota\rho\alpha\pi\rho\omicron\mid\phi\alpha\iota\eta\mid\epsilon\iota\delta\omicron\lambda\iota\mid\alpha\eta\wedge\parallel$
 $\alpha\delta\colon\alpha\mu\phi\iota\pi\omicron\lambda\mid\omicron\varsigma\mid\kappa\upsilon\pi\rho\iota\varsigma\alpha\eta\mid\alpha\upsilon\delta\mid\omicron\varsigma\phi\alpha\eta\epsilon\rho\mid\alpha\wedge$
6. $\kappa\alpha\iota\mu\epsilon\gamma\alpha\lambda\mid\alpha\eta\mid\alpha\tau\mid\alpha\eta\wedge\parallel$
 $\tau\omega\eta\delta\epsilon\phi\alpha\eta\mid\eta\mid\pi\rho\alpha\kappa\tau\mid\omega\rho\wedge$

¹ I give my conjectural restoration here, to show the metre. In the text (p. 128) I leave the traditional $\omicron\beta\tau\omega\delta\gamma\alpha\kappa\lambda\epsilon\iota\tau\omicron\eta\iota\eta\epsilon\rho\alpha\kappa\lambda\epsilon\omicron\upsilon\varsigma$, which is corrupt, and unmetrical: see commentary on 853 ff.

² $\sigma\tau\acute{\epsilon}\nu\epsilon\iota$ seems corrupt (see comment on 846). If a long syllable could be substituted for the short (as by reading $\omicron\lambda\delta'$ $\alpha\lambda\acute{\alpha}\xi\epsilon\iota$), the measure would be $>\colon\sim\sim\sim\mid\sim\mid\sim\mid\sim\wedge\parallel$, as in v. 3.



VI. Kommos, vv. 878—895.

I. Choreic, with a dochmius as epode. II. Choreic and logaedic. III. v. 1, logaedic: 2 and 3, choreic. Two iambic trimeters follow, separated by a verse of two bacchii. IV. 1 and 4, bacchii: 2 and 3, logaedic and choreic.

I. 1. $\begin{array}{ccccccc} \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \tau\alpha\lambda & : & \alpha\iota\nu & | & \omicron\lambda\epsilon\theta\rho\iota & | & \alpha \parallel \tau\iota\nu\iota \tau\rho\omicron\pi & | & \psi \theta\alpha\nu & | & \epsilon\iota\nu \sigma\phi\epsilon & | & \phi\eta\varsigma \wedge \parallel \end{array}$

2. $\begin{array}{ccccccc} \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \sigma\chi\epsilon\tau\lambda\iota & : & \omega & | & \tau\alpha\tau\alpha \gamma\epsilon & | & \pi\rho\omicron\varsigma \parallel \pi\rho\alpha\xi\iota\nu & | & \epsilon\iota\pi\epsilon & | & \tau\psi \mu\omicron\rho & | & \psi \wedge \parallel \end{array}$

3. $\begin{array}{cccc} \cup & \cup & \cup & \cup \\ \gamma\upsilon\nu & : & \alpha\iota \xi\upsilon\nu\tau\rho\epsilon\chi & | & \epsilon\iota \wedge \parallel \end{array}$

II. 1. $\begin{array}{ccccccc} > & \cup & \cup & \cup & \cup & \cup & \cup \\ \alpha\nu\tau & : & \eta\nu \delta\iota & | & \eta\iota\sigma\tau & | & \omega\sigma\epsilon & | & \tau\iota\varsigma \parallel \theta\upsilon\mu\omicron\varsigma & | & \eta \tau\iota\nu & | & \epsilon\varsigma \nu\omicron\sigma & | & \omicron\iota \wedge \parallel \end{array}$

2. $\begin{array}{ccccccc} \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \tau\alpha\nu\delta \alpha\iota\chi\mu & | & \alpha \beta\epsilon\lambda\epsilon & | & \omicron\varsigma \kappa\alpha\kappa & | & \omicron\upsilon \xi\upsilon\nu \parallel \epsilon\iota\lambda\epsilon & | & \pi\omega\varsigma \epsilon & | & \mu\eta\sigma\alpha\tau & | & \omicron \wedge \parallel \end{array}$

III. 1. $\begin{array}{ccccccc} \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \pi\rho\omicron\varsigma \theta\alpha\nu\alpha\tau & | & \psi \theta\alpha\nu\alpha\tau & | & \omicron\nu \alpha\nu\upsilon\sigma & | & \alpha\sigma\alpha \mu\omicron\nu & | & \alpha \wedge \parallel \end{array}$

2. $\begin{array}{ccccccc} \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \sigma\tau\omicron\nu\omicron & : & \epsilon\nu\tau\omicron\varsigma & | & \epsilon\nu \tau\omicron\mu & | & \alpha \sigma\iota\delta & | & \alpha\rho & | & \omicron\upsilon \wedge \parallel \end{array}$

3. $\begin{array}{ccccccc} \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \epsilon\pi & : & \epsilon\iota\delta\epsilon\varsigma & | & \omega \mu\alpha\tau & | & \alpha\iota\alpha & | & \tau\alpha\nu\delta \upsilon\beta\rho & | & \iota\nu \wedge \parallel \end{array}$

[Here follow two iambic trimeters, 889 $\epsilon\pi\epsilon\iota\delta\omicron\nu \acute{\omega}\varsigma \delta\eta$ κ.τ.λ., and 891 $\alpha\iota\tau\eta \pi\rho\omicron\varsigma \alpha\iota\tau\eta\varsigma$ κ.τ.λ., separated by a verse of two bacchii, $\tau\iota\varsigma : \eta\nu \pi\acute{\omega}\varsigma \phi\epsilon\rho | \epsilon\iota\pi\epsilon \wedge \parallel$.]

- IV. 1. $\begin{array}{c} \cup \\ \tau\iota \end{array} : \begin{array}{c} \cup \quad \cup \\ \phi\omega\nu\epsilon\iota\varsigma \end{array} \begin{array}{c} \cup \\ \sigma\alpha\phi \end{array} | \begin{array}{c} \cup \quad \cup \\ \eta\eta\eta \end{array} \wedge \parallel$
2. $\begin{array}{c} \cup \quad \cup \quad \cup \\ \epsilon\tau\epsilon\kappa\epsilon\nu \end{array} | \begin{array}{c} \cup \quad \cup \quad \cup \\ \epsilon\tau\epsilon\kappa\epsilon \end{array} | \begin{array}{c} \sim \\ \delta\eta \end{array} \begin{array}{c} \cup \\ \mu\epsilon\gamma\alpha\lambda \end{array} | \begin{array}{c} \cup \\ \alpha\nu \end{array} \wedge \parallel$
3. $\begin{array}{c} \cup \\ \alpha \end{array} \begin{array}{c} \cup \\ \nu\epsilon \end{array} | \begin{array}{c} \cup \quad \cup \\ \omicron\rho\tau\omicron\varsigma \end{array} | \begin{array}{c} \cup \\ \alpha\delta\epsilon \end{array} | \begin{array}{c} \cup \\ \nu\upsilon\mu\phi\alpha \end{array} \parallel$
4. $\begin{array}{c} \cup \\ \delta\omicron\mu \end{array} : \begin{array}{c} \cup \\ \omicron\iota\varsigma \end{array} \begin{array}{c} \cup \\ \tau\omicron\iota\sigma\delta \end{array} \begin{array}{c} \cup \\ \epsilon\rho \end{array} | \begin{array}{c} \cup \quad \cup \\ \iota\nu\nu \end{array} \wedge \parallel$

$$\text{I. } \left(\begin{array}{c} 3 \\ 4 \\ 3 \\ 4 \end{array} \right)$$

$$\text{II. } \left(\begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right)$$

$$\text{III. } \begin{array}{c} 5 \\ 5 \\ 5 \end{array}$$

$$\text{IV. } \begin{array}{c} 2 \text{ bacch.} \\ 4 \\ 4 \\ 2 \text{ bacch.} \end{array}$$

dochm. = $\epsilon\pi$.

VII. Fourth Stasimon, vv. 947—970.

FIRST STROPHE, forming a single period.—Choreic (vv. 1, 2), and logaoedic (v. 3).

1. $\begin{array}{c} \cup \\ \pi\omicron\tau \end{array} : \begin{array}{c} \cup \quad \cup \\ \epsilon\rho\alpha \end{array} \begin{array}{c} \cup \\ \pi\rho\omicron\tau \end{array} | \begin{array}{c} \cup \quad \cup \\ \epsilon\rho\omicron\nu \end{array} \begin{array}{c} \cup \\ \epsilon\pi \end{array} | \begin{array}{c} \cup \\ \iota\sigma\tau\epsilon\nu \end{array} | \begin{array}{c} \cup \\ \omega \end{array} \wedge \parallel$
- $\begin{array}{c} \cup \\ \tau\alpha \end{array} : \begin{array}{c} \cup \quad \cup \\ \delta\epsilon \end{array} \begin{array}{c} \cup \\ \mu\epsilon\nu \end{array} \begin{array}{c} \cup \\ \epsilon\chi \end{array} | \begin{array}{c} \cup \quad \cup \\ \omicron\mu\epsilon\nu \end{array} \begin{array}{c} \cup \\ \omicron\rho \end{array} | \begin{array}{c} \cup \\ \alpha\nu \end{array} \begin{array}{c} \cup \\ \delta\omicron\mu \end{array} | \begin{array}{c} \cup \\ \omicron\iota\varsigma \end{array} \wedge$
2. $\begin{array}{c} \cup \\ \pi\omicron\tau \end{array} : \begin{array}{c} \cup \quad \cup \\ \epsilon\rho\alpha \end{array} \begin{array}{c} \cup \\ \mu\epsilon\lambda \end{array} | \begin{array}{c} \cup \quad \cup \\ \epsilon\alpha \end{array} \begin{array}{c} \cup \\ \pi\epsilon\rho \end{array} | \begin{array}{c} \cup \quad \cup \\ \alpha\iota\tau\epsilon\rho \end{array} | \begin{array}{c} \cup \\ \omega \end{array} \wedge \parallel$
- $\begin{array}{c} \cup \\ \tau\alpha \end{array} : \begin{array}{c} \cup \quad \cup \\ \delta\epsilon \end{array} \begin{array}{c} \cup \\ \delta\epsilon \end{array} \begin{array}{c} \cup \\ \mu\epsilon\nu \end{array} | \begin{array}{c} \cup \quad \cup \\ \omicron\mu\epsilon\nu \end{array} \begin{array}{c} \cup \\ \epsilon\pi \end{array} | \begin{array}{c} \cup \\ \epsilon\lambda\pi\iota\sigma \end{array} | \begin{array}{c} \cup \\ \iota\nu \end{array} \wedge$
3. $\begin{array}{c} \cup \\ \delta\upsilon\sigma\kappa\rho\iota\tau \end{array} \begin{array}{c} \cup \\ \epsilon\mu \end{array} | \begin{array}{c} \cup \\ \omicron\iota\gamma\epsilon \end{array} | \begin{array}{c} \cup \\ \delta\upsilon\sigma\tau\alpha\nu \end{array} | \begin{array}{c} \cup \\ \psi \end{array} \wedge \parallel$
- $\begin{array}{c} \cup \\ \kappa\omicron\iota\nu\alpha \end{array} \begin{array}{c} \cup \\ \delta \end{array} \begin{array}{c} \cup \\ \epsilon\chi \end{array} | \begin{array}{c} \cup \\ \epsilon\iota\nu \end{array} \begin{array}{c} \cup \\ \tau\epsilon \end{array} | \begin{array}{c} \cup \\ \kappa\alpha\iota \end{array} \begin{array}{c} \cup \\ \mu\epsilon\lambda\lambda \end{array} | \begin{array}{c} \cup \\ \epsilon\iota\nu \end{array} \wedge$

$$\begin{array}{c} 4 \\ 4 \\ 4 \end{array} = \epsilon\pi.$$

SECOND STROPHE.—I. Choreic, with a logaoedic verse as prelude.

II. Choreic and logaoedic.

- I. 1. $\begin{array}{c} \cup \\ \epsilon\iota\theta \end{array} | \begin{array}{c} \cup \quad \cup \\ \alpha\nu\epsilon\mu\omicron \end{array} | \begin{array}{c} \cup \\ \epsilon\sigma\sigma\alpha \end{array} | \begin{array}{c} \cup \\ \tau\iota\varsigma \end{array} \wedge \parallel$
- $\begin{array}{c} \cup \\ \alpha\gamma\chi \end{array} | \begin{array}{c} \cup \quad \cup \\ \omicron\upsilon \end{array} \begin{array}{c} \cup \\ \delta \end{array} \begin{array}{c} \cup \\ \alpha\rho\alpha \end{array} | \begin{array}{c} \cup \\ \kappa\omicron\upsilon \end{array} \begin{array}{c} \cup \\ \mu\alpha\kappa\rho \end{array} | \begin{array}{c} \cup \\ \alpha\nu \end{array} \wedge$

2. $\zeta \vee$ — — — — — — — — — —
 γεν : οἷτ επ | ουρος | εστι | ωτις | αυρ | α Λ ||
 πρου : κλαιον | οξυ | φωνος | ωσ α | ηδ | ων Λ
3. \vee — — — — — — — — — —
 η : τις μ απ | οικισ | ειεν | εκ τοπ | ων οπ | ως Λ ||
 ξεν : ων γαρ | εξομ | ιλος | ηδε | τις βασ | ις Λ
- II. 1. $>$ — — — — — — — — — —
 τον : ζηνος | αλκιμ | ον γον | ον Λ ||
 πα δ : αυ φορ | ει νιν | ωσ φιλ | ου Λ
2. \vee — — — — — — — — — —
 μη : ταρβαλε | α θαν | οιμ | ι Λ ||
 προ : κηδομεν | α βαρ | ει | αν Λ
3. — — — — — — — — — —
 μουνον | εισιδ | ουσ αφ | αρ Λ ||
 αψοφ | ον φερ | ει βασ | ιν Λ
4. \vee — — — — — — — — — —
 επει : εν δυσαπ | αλλακτ | οισ οδυν | αις Λ ||
 αι : αι οδ αν | αυδατ | ος φερει | αι Λ
5. \vee — — — — — — — — — —
 χωρ : ειεν προ δομ | ων λεγ | ουσ | ιν Λ ||
 τι : ¹χηρ θαν | οντα νιν | η | καθ Λ
6. — — — — — — — — — —
 ασπεν | ον τι | θαυμ | α Λ ||
 υπνον | οντα | κριν | αι
- I. 4 = πρ.
 6)
 6)
 .
- II. $\begin{matrix} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{matrix}$

VIII. Lyrics for actors (ἀπὸ σκηνῆς), vv. 1004—1043.

FIRST STROPHE, forming a single period.—Dactylic.

(The exclamation ξ ξ, — —, is *extra metrum*.)

1. \vee — — — — — — — — — —
 ε : ατε μ ε | ατε με | δυσμορον | υστατον ||
 ουδ απαρ | αξαι | κρατα βι | ξ θελει

¹ It is not necessary to the correspondence of Glyconic verses in strophe and antistrophe that the dactyl should hold the same place: see *Philoctetes*, Metr. Analysis p. lxi.

2. $\begin{array}{c} \cup \quad \sqcup \quad - \quad \cup \quad - \quad - \\ \epsilon : \alpha\theta \mid \upsilon\sigma\tau\alpha\tau\omicron\nu \mid \epsilon\upsilon\nu\alpha\sigma\theta \mid \alpha\iota \overline{\wedge} \parallel \\ \mu\omicron\lambda : \omega\nu \mid \tau\omicron\nu \sigma\tau\upsilon\gamma\epsilon\rho \mid \omicron\nu \phi\epsilon\upsilon \mid \phi\epsilon\upsilon \overline{\wedge} \end{array}$
- 4
·
4)

SECOND STROPHE, forming a single period.—Logaoedic.

1. $\begin{array}{c} - \quad - \quad > \quad - \quad > \quad - \quad > \quad - \\ \pi\alpha : \pi\alpha \mu\omicron\nu \mid \psi\alpha\nu\epsilon\iota\varsigma \mid \pi\omicron\iota \kappa\lambda\iota\nu \mid \epsilon\iota\varsigma \wedge \parallel \\ \theta\rho\psi\sigma\kappa : \epsilon\iota \delta \alpha\nu \mid \theta\rho\psi\sigma\kappa\epsilon\iota \mid \delta\epsilon\iota\lambda\alpha\iota \mid \alpha \wedge \end{array}$
2. $\begin{array}{c} \omega \quad - \quad \omega \quad - \\ \alpha\pi\omicron\lambda : \epsilon\iota\varsigma \mu \alpha\pi\omicron\lambda \mid \epsilon\iota\varsigma \wedge \parallel \\ \delta\iota\omicron\lambda : \omicron\nu\sigma \eta\mu \mid \alpha\varsigma \wedge \end{array}$
3. $\begin{array}{c} \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad \cup \quad - \\ \alpha\nu : \alpha\tau\epsilon\tau\rho\omicron\phi \mid \alpha\varsigma \omicron \tau\iota \mid \kappa\alpha\iota \mu\upsilon\sigma \mid \eta \wedge \parallel \\ \alpha\pi : \sigma\tau\iota\beta\alpha\tau \mid \omicron\varsigma \alpha\gamma\mu\iota \mid \alpha \nu\omicron\sigma \mid \omicron\varsigma \end{array}$
- 4
·
2
·
4)

THIRD STROPHE, forming a single period.—Dochmiac.

1. $\begin{array}{c} > \quad \cup \quad - \quad > \quad - \quad > \quad \cup \quad \cup \quad - \quad \cup \quad - \\ \omega : \pi\alpha\iota \pi\omicron\nu \pi\omicron\tau \mid \epsilon\iota, \tau\alpha \parallel \delta\epsilon \mu\epsilon \tau\alpha\delta\epsilon \mid \mu\epsilon \wedge \parallel \\ \omega : \delta\iota\omicron\varsigma \alpha\nu\theta\alpha\iota\mu \mid \omega\nu, \epsilon\nu \parallel \alpha\sigma\omicron\nu \epsilon\nu\alpha\sigma \mid \omicron\nu \mu \wedge \end{array}$
2. $\begin{array}{c} > \quad \cup \quad \cup \quad - \quad \cup \quad - \quad > \quad \cup \quad \cup \quad - \quad \cup \quad - \\ \pi\rho\omicron\varsigma : \lambda\alpha\beta\epsilon \kappa\omicron\nu\phi\iota\sigma \mid \alpha\varsigma, \epsilon \parallel \epsilon \iota\omega \delta\alpha\iota\mu \mid \omicron\nu \wedge \parallel \\ \omega\kappa : \upsilon\pi\epsilon\tau\alpha \mu\omicron\rho \mid \varphi, \tau\omicron\nu \parallel \mu\epsilon\lambda\epsilon\omicron\nu \phi\theta\iota\sigma \mid \alpha\varsigma \wedge \end{array}$
- (dochm.)
(dochm.)
(dochm.)
(dochm.)

The five dactylic hexameters in 1010 ff. might be regarded as forming another strophe (= 1031 ff.), which would then be the third; and the third, as given above, would become the fourth. The five hexameters in 1018—1022 would then form a μεσφδός. (J. H. H. Schmidt, *Compositionslehre* pp. clvi ff.)

ΣΟΦΟΚΛΕΟΥΣ

ΤΡΑΧΙΝΙΑΙ

1

ΣΟΦΟΚΛΕΟΥΣ

ΤΡΑΧΙΝΙΑΙ

THE *Trachiniae*, alone among the seven plays, has no ancient ὑπόθεσις. In order to supply this defect, a scholiast transcribed a passage from the *Bibliotheca* of Apollodorus (2. 7. 5—7). This extract is prefixed to the play in the Laurentian MS. (p. 64 B), with the heading, ἐκ τῆς Ἀπολλοδώρου βιβλιοθήκης ὑπόθεσις. In the Aldine edition of Sophocles (the *editio princeps*) the extract was printed, without the name of Apollodorus, as ΤΡΑΧΙΝΙΩΝ ΥΠΟΘΕΣΙΣ. Subsequent editors continued the tradition, though they restored the heading given in L.

The passage is, however, wholly out of place here. In fact, a student to whom the *Trachiniae* was new could not confuse his mind more effectually than by reading this extract from the *Bibliotheca* under the impression that it contained an outline of the plot. Apollodorus, in compiling the legends of Heracles, followed an order fundamentally different from that supposed in the play. He placed the marriage with Deianeira *after*, not before, the labours for Eurystheus, the slaying of Iphitus, and the servitude to Omphalè. (Introduction, § 8.) The scholiast, who made the extract and called it an Argument, was content that it began with the marriage and ended with the pyre. His text varies considerably from the mss. of Apollodorus. (See

Heyne's edition of Apollodorus, vol. 1. pp. 215 ff.: Dindorf, *Schol. Soph.* vol. II. pp. 21 ff.)

Equally irrelevant to the *Trachiniae* are the thirteen hexameters, enumerating thirteen labours of Heracles, which the Laurentian ms. gives at the end of the play (p. 79 B), with the title *ἔθλοι* (*sic*) *Ἡρακλέους*. They occur also in *Anthol. Plan.* 4. 92, without the author's name. Tzetzes (*Histor.* 2. 490) ascribed them to Quintus Smyrnaeus; but they resemble rather the purely mechanical work of a grammarian.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΗΙΑΝΕΙΡΑ.	ΑΙΤΕΛΟΣ.
ΔΟΥΛΗ ΤΡΟΦΟΣ.	ΛΙΧΑΣ.
ΥΛΛΟΣ.	ΗΡΑΚΛΗΣ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΤΡΑΧΙΝΙΩΝ.	ΠΡΕΣΒΥΣ.

The Laurentian ms. (L) prefixes *θε* (*θεράπεινα*) to v. 49, while indicating *τροφός* in the later scene (847 ff.). Hence it could be inferred that *δούλη τροφός* should be read as denoting two distinct persons. This view prevailed in the older editions, including those of Brunck and Hermann. Recent editors usually identify the speaker at v. 49 with the *τροφός* of 847 ff. This is a dramatic gain, since the effect of 847 ff. is strengthened by our previous knowledge of the Nurse's attachment to Deianeira. [In the Aldine ed. the speaker at v. 49 is strangely designated as *παιδαγωγός*.]

The Chorus consists of fifteen Trachinian maidens (cp. 143, 211), friends of Deianeira.

The parts were probably distributed as follows:—protagonist, Deianeira and Heracles; deuteragonist, Hyllus and Lichas; tritagonist, the Nurse, the Messenger, and the Old Man.

STRUCTURE OF THE PLAY.

1. πρόλογος, 1—93.
2. πάροδος, 94—140.
3. ἐπεισόδιον πρῶτον, 141—496, including a short ὑπόρχημα, or 'dance-song,' 205—224.
4. στάσιμον πρῶτον, 497—530.
5. ἐπεισόδιον δεύτερον, 531—632.
6. στάσιμον δεύτερον, 633—662.
7. ἐπεισόδιον τρίτον, 663—820.
8. στάσιμον τρίτον, 821—862.
9. ἐπεισόδιον τέταρτον, 863—946.
10. στάσιμον τέταρτον, 947—970.
11. ἔξοδος, 971—1278, including a μέλος ἀπὸ σκηνῆς, 1004—1043.

According to Nauck, the first ἐπεισόδιον ends at v. 204, and the second consists of vv. 225—496, the choral song in vv. 205—224 being the first στάσιμον. The play has then five epeisodia and five stasima.

ΔΗΙΑΝΕΙΡΑ.

ΛΟΓΟΣ μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανείς,
 ὥς οὐκ ἂν αἰὼν' ἐκμάθοις βροτῶν, πρὶν ἂν
 θάνῃ τις, οὐτ' εἰ χρηστὸς οὐτ' εἰ τῷ κακός·
 ἐγὼ δὲ τὸν ἐμόν, καὶ πρὶν εἰς Ἄιδου μολεῖν,
 ἐξοιδ' ἔχουσα δυστυχῇ τε καὶ βαρύν·
 ἦτις πατρὸς μὲν ἐν δόμοισιν Οἰνέως,
 ναίουσ' <ἐτ'> ἐν Πλευρῶνι, νυμφείων ὄκνον
 ἀλγιστον ἔσχον, εἴ τις Αἰτωλὶς γυνή.
 μνηστὴρ γὰρ ἦν μοι ποταμός, Ἀχελῶον λέγω,

5

L=cod. Laur. 32. 9 (first half of eleventh century). r=one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MSS.' after a reading, means that it is in all the MSS. known to the editor.

1 μὲν ἔστ' L: not μὲν ἔστ'.—ἀνθρώπων MSS.: ἀνθρώποις a grammarian in Cramer *Anecd. Oxoni.* 4. 328, 21. 3 θάνῃ L: θάνοι r. 6 δόμοισιν] The first hand in L wrote δόμοις: the first corrector (S) added ἰν. 7 ναίουσ' <ἐτ'> ἐν Πλευ-

Scene:—At Trachis, before the house of Heracles.

1—98 Prologue. Deianeira declares her anxiety concerning Heracles, who has been fifteen months absent. Her son Hyllus sets forth to seek his father in Euboea.

1 λόγος...ἀνθρώπων, as Archil. fr. 86 αἰνὸς τις ἀνθρώπων ὅδε: Pind. *O.* 7. 54 ἀνθρώπων παλαιὰ ῥήσιες, id. *N.* 9. 6 ἔστι δέ τις λόγος ἀνθρώπων: *Al.* 664 ἡ βροτῶν παροιμία. ἀρχαῖος goes adverbially with φανείς, 'put forth of old'; cp. *Ant.* 593 f. ἀρχαῖα... | ...πίπτουσι: and id. 621 σοφία γὰρ ἐκ τοῦ κλεινὸν ἔπος πέφανται (n.). L's accentuation, ἔστ', is right: ἐστὶ φανείς as = πέφανται would be weak here. For the order of the words (ἀνθρώπων separating ἀρχαῖος from φανείς), cp. *Ant.* 944 f. As to the γνώμη itself, see *O. T.* 1529 n.

Boissonade (*Notul. in Trach.*, 1), replying to the criticism that this γνώμη passed as Solon's, quotes a remark of Balzac's to this effect: 'though Deianeira was older than Solon, she was younger than proverbial philosophy.' So Ajax cites a maxim ascribed to Bias (*Al.* 679).

3 θάνῃ. The v. l. θάνοι would be possible only if ἂν were absent. Cp. 164 cr. n.—οὐτ' εἰ τῷ: for τῷ in the second clause, cp. *Ant.* 257 n.

4 ἐγὼ δὲ τὸν ἐμόν κ.τ.λ.: for the tribrach, cp. *Ph.* 1232 n.—She can dispute the old saying, because she forebodes

that her life will be bitter to the end. The pathos here depends less on retrospect than on presentiment: cp. 37, 46.—This passage illustrates Aristotle's remark that a person who speaks with strong feeling (παθητικῶς) may effectively impugn the truth of popular maxims (τὰ δεδημοσιευμένα): *Rhet.* 2. 21 § 13.

6 πατρὸς μὲν κ.τ.λ. No δέ answers to this μὲν. The antithesis is between her woes before and after marriage; of the latter she begins to speak at v. 27.

7 ναίουσ' <ἐτ'> ἐν Πλευρῶνι. This insertion of ἐτ' is the best remedy. The word is forcible, as marking that her sorrows began while she was still a young maiden. Cp. *Ph.* 23, where, as here, the text of L has lost ἐτ' before a word beginning with ε.

To A's reading, ναίουσ' ἐν Πλευρῶνι, there are two objections. (a) While ἐνι (= ἐνεσσι) is frequent, there is no instance of ἐνι for ἐν in tragic iambs; though Eur. admits it in lyrics. (b) There is no example in tragic iambs of a short vowel thus lengthened before πλ at the beginning of the next word; though such lengthening would have been legitimate in the epic hexameter. Cp. W. Christ, *Metrik* § 18 (2nd ed.).—Paley reads ναίουσα δ' (with B): but the δέ would be weak here.

Πλευρῶνι. The ancient Pleuron stood in a fertile plain of Aetolia, near the mountain called Κούριον, a few miles

DEIANEIRA.

THERE is a saying among men, put forth of old, that thou canst not rightly judge whether a mortal's lot is good or evil, ere he die. But I, even before I have passed to the world of death, know well that my life is sorrowful and bitter; I, who in the house of my father Oeneus, while yet I dwelt at Pleuron, had such fear of bridals as never vexed any maiden of Aetolia.

For my wooer was a river-god, Acheloüs,

ρῶνι Erfurdt: *ναίουσ' ἐν Πλευρώνι* L. For *ναίουσ' ἐν*, some of the later mss. have (1) *ναίουσ' ἐν*, as A, (2) *ναίονσα δ'*, as B, or (3) *ναίονσά γ'*, as V². Other conjectures are *ναίουσ' ἐτι* (omitting *ἐν*), Wunder: *ναίονσιν*, M. Seyffert: *ναίοντος*, Jernstedt.—*νυμφείων* 1: *νυμφίων* L.—*δκνον* mss. (except Vat., *δγκον*): *δτλον* schol. in L (as a *v. l.*), and marg. of K. 3 *έσχον* made from *έχων* in L.

W.N.W. of Calydon. About 230 B.C. that site was deserted, and a new Pleuron was founded more to the s.w., not far from the modern Mesolonghi. (Strabo 10. 451: Leake, *North. Gr.* 1. 115 ff.) In the *Iliad* Pleuron figures among the chief Aetolian towns (2. 639, with four others: 13. 217, with Calydon only).

Calydon was usually represented as the seat of Oeneus (*Il.* 9. 529 ff.: Apollod. 2. 7. 5: Diod. 4. 34); and Ovid calls Deianeira *Calypsonida* (*Met.* 9. 112). It is not known whether Sophocles was following some earlier poet in preferring Pleuron. But it is noteworthy that a tragedy of Phrynichus, dealing with the death of Meleager, was called *Πλευρώνιαι* (Paus. 10. 31 § 4); and the Chorus would naturally belong to the home of Althaea (the wife of Oeneus).

δκνον. The *v. l.* *δτλον* ('trouble,' *rt ται*) is a less fitting word here: the point is the anguish of her dreadful *suspense* (15, 24). Though *δτλειν* is not rare, the noun occurs only in Aesch. *Th.* 18 *παιδείας δτλον*.

3 *δλγιστον*. The positive would be more usual, since *εἰ τις* follows; but the superl. is not redundant, if taken as absolute ('very grievous'), and not relative ('the most grievous'). Cp. *O. C.* 1006 *εἰ τις γῆ θεοὺς ἐπίσταται | τιμαῖς σεβίζειν, ἥδε τῷδ' ὑπερφέρε*; and Eur. *Andr.* 6 *νῦν δ', εἰ τις ἄλλη, δυστυχιστάτη γυνή*. Soph. has *εἴπερ τις ἄλλος* in *O. T.* 1118, but more often *εἰ* or *εἴπερ τις* simply (as *O. C.* 1664, *Al.* 488); and so Aesch. *Ag.* 934.—*έσχον*, not *είχον*, because she thinks of the ordeal, not as a process, but as a past moment of life; cp. *Ani.*

225 *πολλὰς γὰρ έσχον φροντίδων ἐπιστάσεις*. This is better than to give *έσχον* its commoner sense, 'came to have' (*Ani.* 1229, *Ph.* 1420).

5 *μνηστήρ*: this legend had already been treated by Archilochus (c. 670 B.C.), and by Pindar: see *Introd.*—*Ἀχελῷον*. The Acheloüs rises at the centre of Pindus, in Mount Lacmon, the great watershed of northern Greece, and, after a course of some 130 miles from N. to S., flows into the Ionian Sea. Its lower waters formed the boundary between Acarnania on the west and Aetolia on the east. The modern name, 'White River' (Aspropotamo), is due to the yellowish colour which the stream derives from a clayey bed.

To the Greeks, Acheloüs was the king of rivers (*Il.* 21. 194 *κρείων Ἀχελῷος*). He was the 'eldest son of Oceanus and Tethys': Acusilaüs fr. 111a (Müller *Frag. Hist.* 1. 101) *Ἵκεανὸς δὲ γαμεῖ Τηθὺν ἑαυτοῦ ἀδελφὴν· τῶν δὲ γίγνονται τρισχίλιοι ποταμοί· Ἀχελῷος δὲ αὐτῶν πρεσβύτατος καὶ τετίμηται μάλιστα*. The oracle at Dodona,—which was not far west of the river's sources,—'enjoined sacrifice to Acheloüs in all its responses' (schol. *Il.* 21. 194). In Acarnania *ἀγῶνες* were held in his honour (schol. *Il.* 24. 616). The cult of this river-god was, however, not merely local, but Panhellenic. Such pre-eminence is enough to explain how he became a type of *πηγαῖον ὕδωρ* generally, without assuming the more than doubtful kinship of *έχ* with *aqua*. For Greek, it should rather be *άπ*, as in *Μεσσάπιοι*.

ὃς μ' ἐν τρισὶν μορφαῖσιν ἐξήτει πατρός, 10
 φοιτῶν ἐναργῆς ταῦρος, ἄλλοτ' αἰόλος
 δράκων ἐλικτός, ἄλλοτ' ἀνδρείῳ κύτει
 βούπρωρος· ἐκ δὲ δασκίου γενειάδος
 κρουνοὶ διερραίνοντο κρηναίου ποτοῦ.
 τοιόνδ' ἐγὼ μνηστήρα προσδεδεγμένη 15
 δύστηνος αἰὲ κατθανεῖν ἐπηυχόμην
 πρὶν τῆσδε κοίτης ἐμπελασθῆναί ποτε.
 χρόνῳ δ' ἐν ὑστέρω μὲν, ἀσμένῃ δέ μοι,
 ὃ κλεινὸς ἦλθε Ζηνὸς Ἀλκμήνης τε παῖς·
 ὃς εἰς ἀγῶνα τῷδε συμπεσὼν μάχης 20
 ἐκλύεται με. καὶ τρόπον μὲν ἂν πόνων
 οὐκ ἂν διείποιμ'. οὐ γὰρ οἶδ'. ἀλλ' ὅστις ἦν
 θακῶν ἀταρβῆς τῆς θέας, ὃδ' ἂν λέγοι.
 ἐγὼ γὰρ ἤμην ἐκπεπληγμένη φόβῳ,
 μή μοι τὸ κάλλος ἄλγος ἐξεύροι ποτέ. 25
 τέλος δ' ἔθηκε Ζεὺς ἀγώνιος καλῶς,

12 ε. κύτει|βούπρωρος Strabo 10. 458: τύψω|βούκρανος MSS. The edition of Brunk was the first which gave Strabo's reading. 16 del] αἰεὶ L. Cp. cr. n. on *Ant.* 76.—ἐπηυχόμην] ἐπειχόμην L. Cp. *Ant.* 1164 (comment.). 17 τῆσδε κοίτης] Schneidewin conj. ταῖσδε κοίταις. Bergk would reject the verse. 18 δέ μοι] δ' ἐμοὶ T, V². 19 ἀλκμήνης made from ἀκλήμη in L. 23 θακῶν] θάκων L,

10 ἐν τρισὶν μορφαῖσιν. The power of self-transformation, which Greek fancy gave especially to deities of water, was a lively symbol of the unstable element. Proteus exerts that power against Menelaus (*Od.* 4. 456), Nereus against Heracles (Apollod. 2. 5. 11), Thetis against Peleus (schol. Pind. *N.* 3. 55, Soph. fr. 155 and 556). Each is desperate, and must try every resource. And so, here, self-change expresses passionate impotency. Mythology found a reflex in daily speech when Greeks said, *παντοῖος γίνεται δέμενος*.

11 ἐναργῆς, in visible form, before the eyes of Oeneus: cp. 224. The word suggests that sense of awe which came to a Greek at the thought of a *δαίμων* actually appearing to a mortal: *Il.* 20. 131 *χαλεπὸν δὲ θεὸν φαίνεσθαι ἐναργεῖς*: 'tis perilous when a god is seen face to face.' *Od.* 16. 161 *οὐ γὰρ πῶ πάντεσσι θεοὶ φαίνονται ἐναργεῖς*: *ib.* 3. 420 (Athena) *ἦ μοι ἐναργῆς ἦλθε*. Verg. *Aen.* 4. 358 *ipse deum manifesto in lumine vidi*.

Acheloius occurs in works of art under

each of the three forms which he takes here.

(1) *ταῦρος*. This regular embodiment of a river-god symbolised both the roar of the torrent, and, as Strabo adds, the twistings of the stream (*καμπαί*), as *καλοῦσι κέρατα* (10. 458). Coins of Acarnania (after 300 B.C.) show Acheloius as a bull with human head; and Soph. may have had this type in mind, for it appears on coins of Magna Graecia as early as 500 B.C.

(2) *αἰόλος δράκων ἐλικτός*. The image is peculiarly appropriate, since the Acheloius, in parts of its course, is so tortuous. For *αἰόλος*, 'gleaming,' cp. n. on *Ph.* 1157. A vase-painting shows the Acheloius, in combat with Heracles, as a serpent with the head and arms of a man, and an ox's horns (Gerhard, *Auserl. Vasenbilder*, vol. 2, no. 115).

(3) *ἀνδρείῳ κύτει βούπρωρος* κ.τ.λ. A human figure, with human face, and a shaggy beard, but with the forehead, horns, and ears of an ox. The Acheloius appears thus on an archaic coin of Meta-

who in three shapes was ever asking me from my sire,—coming now as a bull in bodily form, now as a serpent with sheeny coils, now with trunk of man and front of ox, while from a shaggy beard the streams of fountain-water flowed abroad. With the fear of such a suitor before mine eyes, I was always praying in my wretchedness that I might die, or ever I should come near to such a bed.

But at last, to my joy, came the glorious son of Zeus and Alcmena; who closed with him in combat, and delivered me. How the fight was waged, I cannot clearly tell, I know not; if there be any one who watched that sight without terror, such might speak: I, as I sat there, was distraught with dread, lest beauty should bring me sorrow at the last. But finally the Zeus of battles ordained well,

with gl. *θαῦκος ἡ καθέδρα* (*sic*) above. The circumflex is perh. from S; the first *ω* seems to have been made from *α*. *θακῶν* A, with most MSS.: *θακῶν* cod. Ven. 617 (acc. to Subkoff).—*δδ'* Hermann: *δδ'* Pretor. 24 f. Dobree notes these two vv. as tautological after *ἀταρβής*, and Schenkl rejects them. Hartung and Nauck reject v. 25. 26 *ἐθηκε* *ἐθηκεν* L.

pontum in Lucania (Millingen, *Anc. Coins of Greek Cities and Kings*, pl. 1, no. 21). The words *ἐκ δὲ θαύκου γενεάδος*, κ.τ.λ., coupled with such evidence, make it clear that *βούπρρος* means, 'with front' (not, 'head') of ox. In this sense, it is fitter than *βούκρανος*: and Strabo's reading (cr. n.) is thus confirmed.—*κύτω*. The word *κύτος* (rt *κυ*) means 'a cavity,' then 'a vessel': hence, fig., the human body as encasing the vital organs: Plat. *Tim.* 74 A *ἀπὸ τῆς κεφαλῆς διὰ παντὸς τοῦ κύτους*. See Appendix.

14 *διεπρραίνοντο*, 'were sprinkled abroad': a word applied by Arist. to the 'diffusion' of fire by rapid movement, *Meteor.* 1. 3 (p. 341 a 30) *τὸ...πῦρ...διεπρραίνεσθαι τῇ κινήσει*.—*κρηναίου ποτοῦ*, the water as it flowed from the *κρήνη*, fount, of the river. This phrase recurs in *Ph.* 21, and (plur.) in fr. 559. Hesiod *Theog.* 340 calls the Achelous *ἀργυροδίνην*.

15 *προσδεγμένη*, 'expecting' such a suitor; *i.e.*, looking forward to his becoming her husband (525). Cp. the usage of the epic aor. partic., *Il.* 10. 123 *ἐμὴν ποτιδέμενος ὀρμήν*. The normal Attic sense, 'having received,' is inadmissible. She could not yet be doomed to the visits of a wooer who had not even gained her father's consent.

17 *τῆσδε κόλτης*. Though the compound *ἐμπελάζειν* elsewhere (as in 748) takes a dat., it can also take a gen., like

the simple verb (*Ph.* 1327 *πελασθεὶς φύλακος*). So a gen., instead of the more usual dat., stands with *συντυχῶν* (*Ph.* 320), *ἐντυχῶν* (*ib.* 1333), *ὑπαντήσας* (*ib.* 719).

18 *μὲν...δέ*: not, indeed, soon enough to prevent the anguish of which she has spoken (v. 16), yet to her joy.—*ἀσμένῃ* ...μοι: *O. T.* 1356 n.

21 f. *ἐκλύεται*, here simply = *ἐκλύει* (cp. *Ant.* 1112 n., and *O. T.* 1003), rather than 'delivers for himself,' *i.e.*, to be his bride.—*διέποιμ'*, tell clearly: *O. T.* 854 n. The place of the first *ἄν* serves to emphasise *τρόπον* (*O. T.* 339 n.).—*πόνων*, of warfare, *Ph.* 248 n.

23 *τῆς θέας*: for the gen., cp. *O. T.* 885 *Δίκας ἀφύβητος*.—*δδ'*, after *δοτις*, as in *Ant.* 463 f. The drawback to *δδ'* here is that it would be unduly emphatic: see *Ph.* 87, Appendix.

24 f. These two verses are plainly genuine. It is idle to condemn them merely because they are not indispensable. Nauck, who spares v. 24, rejects v. 25 because Deianeira ought to speak of her fate as depending 'on the issue of the combat, not on her beauty.' As if her beauty was not the cause of the combat. It might as well be objected to v. 465, *τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν*, that Iolè was the victim of war.—*ἐξέυροι*: cp. *Ph.* 287 *γαστρί μὲν τὰ σύμφορα | τόξον τὸδ' ἐξήρρισκε*.

26 *Ζεὺς ἀγώνιος*, the supreme arbiter in all trials of strength,—as at Argos he

εἰ δὴ καλῶς. λέχος γὰρ Ἑρακλεῖ κριτὸν
 ξυστᾶσ' αἰεί τιν' ἐκ φόβου φόβον τρέφω,
 κείνου προκηραίνουσα· νύξ γὰρ εἰσάγει
 καὶ νύξ ἀπωθεῖ διαδεδεγμένη πόνον. 30
 κάφυσάμεν δὴ παῖδας, οὓς κείνός ποτε,
 γήτης ὅπως ἄρουραν ἔκτοπον λαβών,
 σπείρων μόνον προσεΐδε κάξαμῶν ἄπαξ.
 τοιοῦτος αἰὼν εἰς δόμους τε καὶ δόμων
 αἰεί τὸν ἄνδρ' ἔπεμπε λατρεύοντά τω. 35
 νῦν δ' ἡνίκ' ἄθλων τῶνδ' ὑπερτελὴς ἔφν,
 ἐνταῦθα δὴ μάλιστα ταρβήσας' ἔχω.
 ἐξ οὗ γὰρ ἔκτα κείνος Ἰφίτου βίαν,
 ἡμεῖς μὲν ἐν Τραχίνι τῇδ' ἀνάστατοι
 ξένω παρ' ἀνδρὶ ναίομεν, κείνος δ' ὅπου 40
 βέβηκεν οὐδείς οἶδε· πλὴν ἐμοὶ πικρὰς

28 ξυστᾶσ' r: ξυστᾶσ' L.—αἰεί] αἰεί (made from αἰεί) L. 30 διαδεδεγμένη r: διαδεγμένη L. 31 κάφυσάμεν δὴ L, A, etc.: κάφυσά μὲν δὴ B, with a few others. 34 εἰς δόμους τε καὶ δόμων] ἐκ δόμων τε καὶ δόμων B, and so Brunck. 35 αἰεί] αἰεί L.—τω] In L τωι has been made from πω by S. 37 ταρβήσας'] ταρβή-

was σθένιος (Paus. 2. 32 § 7). So Hermes is ἀγώνιος (Pind. *I.* 1. 60 etc.), as patron of the palaestra. The ἀγώνιοι θεοὶ of Aesch. *Suppl.* 189, besides these two, are Apollo and Poseidon,—who presided respectively over the Pythian and Isthmian ἀγῶνες, as Zeus over the Olympian and Nemean: see *ib.* 182—194, and Prof. Tucker's note on v. 163 (= 189 Dind.).

27 f. The tone of αἰ δὴ is sceptical, as that of *εἴπερ* is usu. confident: cp. Eur. *Or.* 17 (quoted by Schneidewin), ὁ κλεινός, εἰ δὴ κλεινός, Ἀγαμέμνων. The pause after the second foot suits the pensive stress on εἰ δὴ καλῶς: cp. *Ani.* 658 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφύμνείτω Δία, etc.—λέχος, nom., in the sense of 'bride' (cp. 360, and *Al.* 211). The accus. in *Al.* 491, τὸ σὸν λέχος ξυνῆλθον ('came into thy bed'), is warranted by the verb of motion, as in Eur. *Ph.* 817, ἡ δὲ σύναμιον λέχος ἦλθεν. But λέχος ξυστᾶσά τινι could not well mean 'joined to him in marriage' (as though λέχος were a kind of cognate acc.).—κριτὸν, chosen by himself (cp. 245), is also best suited to λέχος as = 'bride.' For ξυστᾶσ' cp. Isocr. *Ep.* 4 § 8, ἐπειδὴ ξυνέστηκέ μοι ('since he has been associated with me').

29 f. προκηραίνουσα (κῆρ), feeling

anxiety about him, μεριμνῶσα κατὰ τὸ κέαρ (schol.). The compound occurs only here: Eur. has the simple κηραίνω as = 'to be anxious' (*Hipp.* 223, *H. F.* 518). Distinguish the other κηραίνω, from κῆρ, 'to harm' (Aesch. *Eum.* 128, δρακαίνης ἐξεκῆραν μένος).

νύξ γὰρ εἰσάγει κ.τ.λ.: 'for one night ushers in a trouble, and another, in succession (to the former night), expels it,'—to make room for some fresh anxiety. This is a poetical amplification of αἰεί τιν' ἐκ φόβου φόβον τρέφω. Each night torments her, as she lies awake, with some new surmise as to her husband's fate.—πόνον is governed by both verbs.

διαδεδεγμένη is used absolutely: its object, if expressed, would have been τὴν προτέραν νύκτα: cp. Her. 8. 142 ὡς δὲ ἐπαύσατο λέγων Ἀλέξανδρος, διαδεξάμενοι ('in their turn') ἔλεγον οἱ ἀπὸ Σπάρτης ἀγγελοι. Thus διαδεδεγμένη serves at once (a) to show that the words νύξ εἰσάγει καὶ νύξ ἀπωθεῖ refer to different nights; and (b) to suggest the new πόνος—not expressly mentioned—which the second night brings; since the task in which it is διάδοχος to the first is that of harassing the sufferer's mind. See Appendix.

31 f. οὓς κείνός ποτε κ.τ.λ. The point

—if well indeed it be: for since I have been joined to Heracles as his chosen bride, fear after fear hath haunted me on his account; one night brings a trouble, and the next night, in turn, drives it out. And then children were born to us; whom he has seen only as the husbandman sees his distant field, which he visits at seed-time, and once again at harvest. Such was the life that kept him journeying to and fro, in the service of a certain master.

But now, when he hath risen above those trials,—now it is that my anguish is sorest. Ever since he slew the valiant Iphitus, we have been dwelling here in Trachis, exiles from our home, and the guests of a stranger; but where he is, no one knows; I only know that he is gone, and hath pierced my heart

σας L first hand, corrected by S.

38 [Ἰφίτου βίαν] In L there is an erasure after Ἰφίτου and at β, which may have been π.

39 ἀνάστατοι ἀνάστατοι L, the

scribe having inadvertently repeated the contraction for στ. 40 ὅπου δποι Brunck.

of the comparison, which has been prompted by the word *σπείρω*, is merely the rarity of the visits. *ποτέ* = 'at some time or other' (cp. *ὅψε ποτε, χρόνῳ ποτέ*), or perhaps 'formerly'—while the labours for Eurystheus were going on: it could not, by itself, mean 'only now and then.' The sentence begins as if *ποτέ* were to be followed by some such general phrase as *διὰ χρόνου*:—*οὗς κείνός ποτε...διὰ χρόνου προσείδε*, 'whom he saw only at uncertain intervals.' The interposed simile, however, leads the poet to employ a phrase adapted to the special case of the γήτης,—viz., *σπείρων μόνον κάξμων ἀπαξ*. The γήτης sees his distant field only twice a year. But it is not meant that Heracles visits his home just twice a year. Nor has *κάμων* any figurative application to him, such as 'reaping the joy' of seeing his children. It is an irrelevant detail. This is quite Homeric. See, e.g., *Il.* 13. 62 ff., where Poseidon, soaring into the air, is likened to a bird which soars *διώκειν ὄρνειον ἄλλο*: though the sea-god is pursuing no one.—*ἀπαξ* seems best taken with *κάμων* only.

34 f. *αἰών*, fortune in life; *Ph.* 179.—*εἰς δόμους τε κάκ δόμων*: this order of words is the most forcible: no sooner did he regain his home, than he had to leave it again. The reversed order (which Brunck prefers) would give greater prominence to his moments of rest.—*τῷ*: Eurystheus (1049), whose name she shrinks from uttering.

36 f. *δθλων τῶνδ'*, the labours for Eurystheus.—*ὑπερτελής*, rising clear of them: Eur. *Ion* 1549 *οἶκων...ὑπερτελής* (appearing above it): Aesch. *Ag.* 359

ὑπερτελέσαι | *μέγα δουλείας* | *γάγγαμον ἀτης*.—*ἔφν* seems to be here no more than *ἐγένετο* (as in *El.* 236, and often). Some, however, understand, 'now that his inborn force has prevailed,' etc.—*ταρβήσας* *ἔχω* = *τετάρβηκα*. The periphrasis is somewhat rare when the verb is intrans.; but cp. *O. T.* 731 *οὐδέ πω λήξαν' ἔχει*.

38 *ἔκτα*, the only Sophoclean example of this form (on which see Monro, *Hom. Gr.* § 13), though we have *συγκτακτάς* in *Ai.* 230. Both Aesch. (*Eum.* 460) and Eur. (*Bacch.* 1290, etc.) use *κατέκταν* in dialogue, but not *έκταν*.—*Ἰφίτου βίαν*: for the periphrasis, cp. *Ph.* 314.

39 *ἐν Τραχίνι*. Heracles was dwelling at Tiryns when he slew Iphitus, as related in vv. 270 ff. Then, with Deianeira and his children, he removed from Tiryns to Trachis, and soon afterwards Zeus sent him forth into servitude (276).—*ἀνάστατοι* (*O. C.* 429 n.) alludes to compulsion used by Eurystheus: the word would not suit a voluntary migration. This had happened fifteen months ago.

40 *ξένῳ παρ' ἀνδρὶ*: Ceýx, king of Trachis, who is not named in this play. Hes. *Scut.* 353 (Heracles speaks) *Τρηχίνα δέ τοι παρελαύνω | ἐς Κήύκα ἀνακτα' ὃ γὰρ δυνάμει τε καὶ αἰδοῖ | Τρηχίνος προβέβηκε*. The Hesiodic Κήύκος γάμος described a marriage-feast given by that king, at which Heracles was a guest. Apollodorus (2. 7 § 7) and Diodorus (4. 36 § 57) mention Ceýx.—*ὅπου*, not *δοι*, since *βέβηκεν* implies, 'is now': cp. *O. C.* 52.

41 f. *πλήν*: cp. *O. C.* 1643 *ἀλλ' ἐρπεθ'*

ὠδῖνας αὐτοῦ προσβαλὼν ἀποίχεται.
 σχεδὸν δ' ἐπίσταμαί τι πῆμ' ἔχοντά νιν.
 χρόνον γὰρ οὐχὶ βαιόν, ἀλλ' ἤδη δέκα
 μῆνας πρὸς ἄλλοις πέντ' ἀκήρυκτος μένει. 45
 κάσιν τι δεινὸν πῆμα· τοιαύτην ἐμοὶ
 δέλτον λιπὼν ἔστειχε, τὴν ἐγὼ θαμὰ
 θεοῖς ἀρῶμαι πημονῆς ἄτερ λαβεῖν.

ΤΡΟΦΟΣ.

δέσποινα Δηάνειρα, πολλὰ μὲν σ' ἐγὼ
 κατείδον ἤδη πανδάκρυτ' ὀδύρματα 50
 τὴν Ἡράκλειον ἔξοδον γοωμένην.
 νῦν δ', εἰ δίκαιον τοὺς ἐλευθέρους φρενοῦν
 γνώμαισι δούλαις, κάμ' ἐχρὴ φράσαι τὸ σόν.
 πῶς παισὶ μὲν τοσοῖσδε πληθύεις, ἀτὰρ
 ἀνδρὸς κατὰ ζήτησιν οὐ πέμπεις τινά, 55
 μάλιστα δ' ὄνπερ εἰκὸς Ἴλλον, εἰ πατρὸς
 νέμοι τιν' ὦραν τοῦ καλῶς πράσσειν δοκεῖν;

42 αὐτοῦ L: αὐτοῦ Hermann. 44—48 Wunder brackets these five vv. 47 ἔστει-
 χε, τὴν MSS.: Dindorf conj. ἔστειχεν, ἦν. 49 Δηάνειρα] δηϊάνειρα L, as always.
 53 τὸ σόν] The first hand in L wrote τό σον, meaning τόσον. (The original acute accent
 on το, though faint, is still visible.) Then an early corrector (perhaps S) made this
 into τὸ σόν: and σόν was further corrected (with ink of a darker shade) to σόν:
 here, again, the grave accent is traceable in an erasure. Lastly, a later hand placed

ὡς τάχιστα· πλὴν ὁ κύριος | Θησεὺς παρέ-
 στω.—ὠδῖνας: cp. 325.—αὐτοῦ, objective
 gen.: cp. *Ant.* 858 πατρὸς...οἴκτον (*about*
 him): *Ph.* 1039 κέντρον...ἐμοῦ. αὐτοῦ is
 clearly right: the harshness of αὐτοῦ may
 be measured by supposing that, instead
 of it, we had Ἡρακλέους or τάνδρος.

44 f. δέκα...πρὸς ἄλλοις πέντε.
 Twelve years before this time, the oracle
 at Dodona had told Heracles that, at
 the end of twelve years (824), he should
 have rest. Fifteen months before this
 time, Heracles had given Deianeira the
 δέλτος on which he had written down
 that oracle (1167). He had then told her
 that, if he did not return at the end of
 fifteen months, she might assume that he
 was dead (164 ff.).—ἀκήρυκτος. No
 herald has come, either to announce his
 approach, or to give any tidings of him.

46 The emphasis is on κάσιν, not
 on δεινόν. When she ponders the oracle,
 her grave misgiving (43) becomes certi-

tude.—τοιαύτην, giving the ground for a
 statement: *O. C.* 747 n.

47 f. τὴν, a rare instance of the art.
 used as relat. pron. in dialogue without
 metrical necessity: see *O. C.* 747 n. The
 motive here may have been a wish to
 avoid four consecutive endings in ν.—
 πημονῆς ἄτερ. If the δέλτος should prove
 to have foretold the death of Heracles,
 then she would have received it σὺν
 πημονῇ: it would have been a harbinger
 of woe.—As to Wunder's rejection of vv.
 44—48, see Appendix.

49 f. πολλὰ μὲν...νῦν δ': the thought
 is, 'though hitherto I have been silent,
 now I must speak.' γοωμένην takes
 πολλὰ...πανδάκρυτ' ὀδύρματα as 'inner'
 (or 'cognate') accus., and τὴν Ἡρ. ἔξοδον
 as object: Schneidewin cp. Eur. *Med.*
 205 ἄχα μογερὰ βοᾷ | τὸν ἐν λέχει προ-
 δόταν.

52 f. φρενοῦν, pres., since the act
 may be conceived as continuing or re-

with cruel pangs for him. I am almost sure that some evil hath befallen him; it is no short space that hath passed, but ten long months, and then five more,—and still no message from him. Yes, there has been some dread mischance;—witness that tablet which he left with me ere he went forth: oft do I pray to the gods that I may not have received it for my sorrow.

NURSE.

Deianeira, my mistress, many a time have I marked thy bitter tears and lamentations, as thou bewailedst the going forth of Heracles; but now,—if it be meet to school the free-born with the counsels of a slave, and if I must say what behoves thee,—why, when thou art so rich in sons, dost thou send no one of them to seek thy lord;—Hyllus, before all, who might well go on that errand, if he cared that there should be tidings of his father's welfare?

the acute over τὸ (wishing to restore τόσον), but without deleting the other accents. The marginal schol. recognises both readings, but gives precedence to τὸ σόν:—τὸ σοὶ συμφέρον ἢ τόσον ἀπὸ τοῦ ὀλίγον. The later MSS. are divided: A has τόσον, which stands in the Aldine, and in all editions before Schaefer's (1810). Porson on *Med.* 461 (= 459 Dind.) first advocated τὸ σόν. 55 ἀνδρὸς] Wecklein conj. τάνδρως. 57 νέμοι, L, A, and most MSS.: νέμει r (as Vat. and Harl.).

peated; but φράσαι, aor., with ref. to the particular utterance: cp. *Ph.* 95 ἐξαμαρτεῖν...νικᾶν: *id.* 667 f. θυγγάνειν...δοῦναι.

καὶ κ.τ.λ. Two constructions are possible: I prefer the first. (1) καί= 'and,' depending on εἰ, and the apodosis begins with the direct question, πῶς κ.τ.λ. (2) καί= 'even' (cp. *Ani.* 719 n., κάπ' ἐμοῦ), and the apodosis begins with καὶ χρεῖ. But the first is more deferential; and the very abruptness of πῶς κ.τ.λ. is natural here.

φράσαι τὸ σόν, 'to prescribe thy part' (*O. C.* 625 n.), i.e., to say what it becomes thee to do. There is only a verbal resemblance to Eur. *I. A.* 1167 (compared by Schneid.), ἡ' μὲ χρεὶ λέγειν τὰ σά; 'am I to make thine answer for thee?'—The *v. l.* τόσον is weaker, whether taken to mean 'so bold a speech,' or (with the schol.) 'just thus much.' And the form itself is rare in Sophocles (*Ai.* 277 δις τῶσ': *id.* 185 lyr. τόσσον).

54 f. τοσοῦδε. Besides Hyllus, the eldest child of Deianeira, legend gave her three other sons, and one daughter (Apollod. 2. 7 § 8: Diod. 4. 37: Paus. 1. 32 § 5). Cp. vv. 1153 ff. For the parataxis (πληθύνει μὲν, ἀτὰρ οὐ πέμψει), cp.

O. T. 419 n.—κατὰ ζήτησιν: Isocr. or. 17 § 4 χρήματα δοῦς ἐξέπεμψεν ἅμα κατ' ἐμπορίαν καὶ κατὰ θεωρίαν.

55 f. εἰ πατὴρ νέμοι τιν' ὦραν τοῦ...δοκεῖν: instead of εἰ νέμοι τιν' ὦραν τοῦ τὸν πατέρα...δοκεῖν. The gen. πατρός, placed at the beginning of the clause, illustrates the normal Greek tendency to announce the subject of the statement at the outset (as in τοῦτον οἶσθ' εἰ ζῶν κυρεῖ, *Ph.* 444 n.). The second gen., τοῦ...δοκεῖν, is 'epexegetic,' as defining the ὦραν. But it is not in apposition with πατρός ('care for his father,—that is, care for his being deemed,' etc.). Rather the two genitives are linked to ὦραν with slightly different shades of meaning;—'care, on his father's account, for his being deemed.' Instead of τοῦ...δοκεῖν, we might have had a relative clause, ὅπως ἂν...δοκῇ. But, since ὦραν could take a gen., that constr. was preferred as more compact. Cp. Dem. or. 2 § 4 τοῦτων οὐχὶ νῦν ὁρῶ τὸν καιρὸν τοῦ λέγειν (the speaking-time for these things). *Id.* or. 5 § 22 λαβεῖν ἐβούλετο τὴν δόξαν τοῦ πολέμου τοῦ δοκεῖν δι' αὐτὸν κρίσιν εἰληφέναι.

δοκεῖν here= 'be believed to be': cp. Thuc. 6. 17 ἔως...ὁ Νικίας εὐτυχῆς δοκεῖ

- ἐγγὺς δ' ὁδ' αὐτὸς ἀρτίπους θρώσκει δόμους·
 ὥστ' εἴ τί σοι πρὸς καιρὸν ἐννέπειν δοκῶ,
 πάρεστι χρῆσθαι τάνδρ' τοῖς τ' ἐμοῖς λόγοις. 60
- ΔΗ. ὦ τέκνον, ὦ παῖ, καὶ ἀγεννήτων ἄρα
 μῦθοι καλῶς πίπτουσιν· ἦδε γὰρ γυνή
 δούλη μὲν, εἴρηκεν δ' ἐλεύθερον λόγον.

ΤΑΛΟΣ.

- ποῖον; δίδαξον, μήτερ, εἰ διδακτά μοι.
- ΔΗ. σέ πατρός οὕτω δαρὸν ἐξενωμένου 65
 τὸ μὴ πυθέσθαι ποῦ 'στιν, αἰσχύνῃν φέρειν.
- ΤΑ. ἀλλ' οἶδα, μῦθοις εἴ τι πιστεύειν χρεῶν.
- ΔΗ. καὶ ποῦ κλύεις νιν, τέκνον, ἰδρῦσθαι χθονός;
- ΤΑ. τὸν μὲν παρελθόντ' ἄροτον ἐν μήκει χρόνου
 Λυδῇ γυναικὶ φασὶ νιν λάτρην πονεῖν. 70
- ΔΗ. πᾶν τοῖνον, εἰ καὶ τοῦτ' ἔτλη, κλύοι τις ἄν.
- ΤΑ. ἀλλ' ἐξαφείτ' αὐτὸς γ', ὡς ἐγὼ κλύω.
- ΔΗ. ποῦ δῆτα νῦν ζῶν ἢ θανὼν ἀγγέλλεται;

58 ἀρτίπους θρώσκει L: B. F. Westcott conj. ἀρτι που 'σθρώσκει: Fröhlich, ἀρτι προσθρώσκει: O. Hense (making vv. 57 f. into one), νέμει τιν' ὥραν· ἀρτι δ' ἐσθρώσκει. 60 τοῖς τ'] So L. Some of the later MSS. have τοῖς, without τ' (which, in A, is written above); and Hartung adopts this. Hermann, τοῖς γ'. 62 μῦθοι μῦθοι L.—ἦδε] ἦδε L (the ' added by S). The mis-spelling seems due to a confusion between ἦδε and ἦ δέ. 66 ποῦ 'στιν] πῶς στί L (sic). Nauck and

εἶναι, 'while he has the reputation of being successful' (not 'seems': he really was so). The meaning is, 'Hyllus ought to go in search of news, if he cared to dispel our painful anxiety.' The τροφός chooses words which avoid any suggestion of disaster to Heracles, and say only that his welfare has yet to be ascertained.

νέμοι is better attested than νέμει, and also fitter, as implying the deferential εἰκὸς ἂν εἶη, not the blunt εἰκὸς ἐστίν. See Appendix.

58 ἀρτίπους, with *opportune* foot (ἀρτίως καὶ ἡρμοσμένως τῷ καιρῷ πορεύεται, schol.). Cp. the similar phrases for a timely arrival; O. T. 78 εἰς καλὸν: Ant. 386 ἐς δέον περᾶ: 387 ποῖα ξύμμετρος προὔβηεν τύχη; Ai. 1168 ἐς αὐτὸν καιρὸν: Aesch. Theb. 373 εἰς ἀρτίκολλον ἀγγέλου λόγον μαθεῖν. Elsewhere ἀρτίπους = 'with sound foot' (ἀρτιος, well-compacted),

as Il. 9. 505. And so some take it here, as if it were meant to suggest his fitness for the mission: but this seems frigid. The poet was perhaps thinking of ἀρτι rather than of ἀρτιος: and ἀρτι certainly occurs in composition, not only with verbs (as ἀρτιθανῆς), but also with nouns, as ἀρτίδακρυς (Eur. Med. 903), ἀρτίπλουτος (Eur. Suppl. 742). Still, ἀρτίπους, as used here, could be taken from ἀρτιος, in the sense of 'fitted' to the occasion, καιρῖος.—θρώσκει δόμους: O. C. 643 δόμους στείχειν ἐμούς. He is hastening to tell his mother the news which he has just heard (67).

59 f. πρὸς καιρὸν: cp. O. T. 325 n.—τοῖς τ' is clearly right: Deianeira can at once act on the counsel by sending Hyllus. With τοῖς simply, or τοῖς γ', the sense would be much weaker: 'Hyllus can do as I suggest.'

Lo! there he comes, speeding towards the house with timely step; if, then, thou deemest that I speak in season, thou canst use at once my counsel, and the man.

Enter HYLLUS.

DE. My child, my son, wise words may fall, it seems, from humble lips; this woman is a slave, but hath spoken in the spirit of the free.

HY. How, mother? Tell me, if it may be told.

DE. It brings thee shame, she saith, that, when thy father hath been so long a stranger, thou hast not sought to learn where he is.

HY. Nay, I know,—if rumour can be trusted.

DE. And in what region, my child, doth rumour place him?

HY. Last year, they say, through all the months, he toiled as bondman to a Lydian woman.

DE. If he bore that, then no tidings can surprise.

HY. Well, he has been delivered from that, as I hear.

DE. Where, then, is he reported to be now,—alive, or dead?

others write *ποῦ ἔστιν*.—*φέρειν* Valckenaer: *φέρει* MSS.: *φέρει* Wunder. 67 *μύθοις* L, with most MSS.: *μύθοις γ'* Harl., Ald. Cp. 73. 68 *ἰδρύσθαι* *ἰδρύσθαι* L. 69 *ἀροτον* 1: *ἀροτρον* L. Cp. 825. 73 *θανών* L: *θανών γ'* 1.

61 *ἦ τέκνον, ὦ παῖ*, an affectionate form of address, as in *Ph.* 260, Eur. *Hec.* 172, etc.—*ἀγεννήτων*, prop. 'not begotten' (*O. C.* 973), then, 'of no birth,' 'low-born,' like *ἀγεννής* and *ἀγενής*.—*καλῶς πίπτουσιν*, fall happily,—a metaphor from dice: Eur. *El.* 1100 *τὰ μὲν γὰρ εἶδ', | τὰ δ' οὐ καλῶς πίπτοντα δέρομαι βροτῶν*.—*ἐλευθέριον* = *ἐλευθέριον*: cp. Eur. fr. 828 *πολλοῖσι δούλοις τοῖσιν αἰσχρὸν, ἢ δὲ φρήν | τῶν οὐχὶ δούλων ἔστ' ἐλευθερωτέρα*.

64 *διδακτά*: for the plur., cp. *Ph.* 524 (*αἰσχροτά*), and *O. C.* 554 n. The sing. occurs below, 671.

65 *εἰ σὲ...τὸ μὴ πυθέσθαι*: for the place of *σέ*, cp. *Ant.* 710 *ἀλλ' ἀνδρα, κελ τις ἢ σοφός, τὸ μανθάνειν | πόλλ' αἰσχρὸν οὐδέν*. It is needless to conjecture *σὸς*.—*ἐξενωμένους*: cp. *El.* 865 *ξένος...κέκευθεν* ('he has been buried in a foreign land'). Shaksp. *H. VIII.* 2. 2. 129 *Kept him a foreign man* (= kept him out of England).—*ποῦ ἔστιν*: for this mode of writing, cp. *Ph.* 16 n.—*φέρειν* is a certain correction of *φέρει*: in answer to his question, she is quoting the slave's speech.

67 *μύθοις*, L's reading, is as good as

μύθοις γ', though no better. L has lost *γε* in some other places (as *Ant.* 648, 1241): but, on the whole, it seems best not to assume such a loss here.

68 *ἰδρύσθαι*. The length of his absence prompts her conjecture that he has fixed his abode somewhere: cp. 101 *κλιθεῖς*.

69 *εἰ μὲν* here is not answered by *ἀλλ'* in 72.—*ἀροτον*, ploughing-season (*Hes. Op.* 448), hence, 'year': cp. 825. So *πῶς* = 'summer,' Rhianus *ap.* Paus. 4. 17 § 6 *χειμαρὰ τε πῶς τε δύνω*.—*ἐν μήκει χρόνου*, 'at the full length of that period,' i.e., from beginning to end of the year.—*Δυδῆ*: *Omphalè*: see on 252.

71 *εἰ καὶ τοῦτ' ἔτλη*: 'if he indeed bore this.' *καὶ* here emphasises *τοῦτ' ἔτλη*: cp. *Ant.* 1127 *δεινὸν γ' εἶπας, εἰ καὶ ἦς θανών*: and *O. T.* 305 n. If *καὶ* were taken with *τοῦτο* only ('even this'), it would imply former disgraces. Cp. 1218 n.

72 *ἀλλὰ*, like 'well,' here refers to D.'s bitter comment: *that* disgrace, at any rate, is past.

73 *ἢ θανών*: a fine touch. She is prepared to hear anything now; even that he is dead. And *ἐξαφείραι* was ambiguous.

- ΤΛ. Εὐβοῖδα χώραν φασίν, Εὐρύτου πόλιν,
ἐπιστρατεύειν αὐτόν, ἣ μέλλειν ἔτι. 75
- ΔΗ. ἄρ' οἴσθα δῆτ', ὦ τέκνον, ὡς ἔλειπέ μοι
μαντεῖα πιστὰ τῆσδε τῆς χώρας πέρι;
- ΤΛ. τὰ ποῖα, μήτερ; τὸν λόγον γὰρ ἄγνοῶ.
- ΔΗ. ὡς ἡ τελευταῖα τοῦ βίου μέλλει τελεῖν,
ἣ τοῦτον ἄρας ἄθλον εἰς *τό γ' ὕστερον 80
τὸν λοιπὸν ἤδη βίοτον εὐαίων' ἔχειν.
ἐν οὖν ῥοπῇ τοιαῦδε κειμένῳ, τέκνον,
οὐκ εἰ ξυνέρξων; ἡνίκ' ἡ σεσώσμεθα
[ἡ πίπτομεν σοῦ πατρὸς ἐξολωλότης]
κείνου βίον σώσαντος, ἡ οἰχόμεσθ' ἅμα. 85
- ΤΛ. ἀλλ' εἰμι, μήτερ· εἰ δὲ θεσφάτων ἐγὼ
βάξιν κατήδη τῶνδε, κἂν πάλαι παρῇ·
νῦν δ' ὁ ξυνήθης πότμος οὐκ *εἶα πατρὸς
ἡμᾶς προταρβεῖν οὐδὲ δειμαίνειν ἄγαν.

74 Εὐβοῖδα] L has the δ of εὐβοῖδα written small, in an erasure: the first hand prob. wrote εὐβοία, which S corrected, also changing χώραν to χώραν. 77 χώρας] ὦ from ὦ in L. Dronke conj. ὡρας: Dobree, πείρας, or ὁδοῦ: Wecklein, ὁρμῆς. 79 ὡς ἡ γ: ὡς οἱ L.—τελεῖν] Nauck conj. περᾶν. 80 ε. ἄθλον] ἄθλον L.—τό γ' ὕστερον] τὸν ὕστερον MSS.—τὸν λοιπὸν L, with most MSS.: τὸ λοιπὸν γ (as B, Vat.). For conjectures, see below. 83 σεσώσμεθα] σεσώμεθα Wecklein. Cp. Photius s.v. σέσονται:—σέσονται καὶ σεσωμένους οἱ παλαιοὶ ἀνευ τοῦ σ' καὶ διεξωμένοι φησὶ Θουκυδίδης· οἱ δὲ νεώτεροι σέσωσμαι.

74 ε. Εὐβοῖδα (as in Aesch. fr. 29), contr. for Εὐβοῖδα, acc. of Εὐβοῖς. In Eur. *El.* 442 the MSS. give Εὐβοῖδας, for which Seidler wrote Εὐβοῖδας. For the nom., the longer form Εὐβοῖς is used below (237, 401).—πόλιν is in appos. with Εὐβοῖδα χώραν. Oechalia in Euboea was the seat of Eurytus, but it is in accordance with epic precedent to regard him as reigning over the whole island,—like Chalcodon in the *Philoctetes* (489 n.), and Elephenor in the *Iliad* (2. 536 ff.).—ἣ μέλλειν ἔτι, sc. ἐπιστρατεύσειν: O. C. 1074 ἐρδουσ' ἣ μέλλουσιν;

76 ελεπε seems to differ from ελεπε here only as being somewhat more vivid,—i.e., as serving to suggest the moment when he was doing the act (cp. 47 δέλτον λιπὼν ἔστειχε). See Appendix.

τῆσδε τῆς χώρας πέρι. There is no reason to suspect χώρας. The oracle said that, at this time, he was to go through his last labour. The Euboean war, she infers, is that labour.

78 ἄγνοῶ. As Heracles had long spared Deianeira a knowledge of the pro-

phesy (158), so she had hitherto spared her son.

79 τελευταῖαν...τελεῖν: cp. Theognis 1166 εἴτ' ἂν ὁδοῦ τελέης τέρματ' ἐπ' ἐμπορίην.

80 ε. ἄρας, having taken up, as a burden to be borne. The midd. would be usual in this sense (Eur. *Ion* 199 αἰρόμενος πόνους): but the act. is also admissible, just as in *Ph.* 706 οὐ φορβὰν...αἰρων (n.). So in *Il.* 23. 736 we have the act. ἀέθλια δ' ἰσ' ἀνελόντες ('having won like prizes'), but *ib.* 823 the midd., ἀέθλια ἰσ' ἀνελέσθαι.

εἰς τό γ' ὕστερον, Reiske's simple correction of εἰς τὸν ὕστερον, is much the best. τὸν ὕστερον cannot be defended by understanding χρόνον: the two passages in which τὸν αἰὲν has been explained as τὸν αἰὲν χρόνον are both corrupt (O. C. 1584, *El.* 1075).—The redundancy of τὸν λοιπὸν ἤδη after εἰς τό γ' ὕστερον is not greater than that in *Ph.* 1103 ff. δε ἡδὴ μετ' οὐδενὸς ὕστερον | ἀνδρῶν εἰσοπίσω τάλας...δλοῦμαι: where the text is certain. For other conjectures, see Appendix.—

HY. He is waging or planning a war, they say, upon Euboea, the realm of Eurytus.

DE. Knowest thou, my son, that he hath left with me sure oracles touching that land?

HY. What are they, mother? I know not whereof thou speakest.

DE. That either he shall meet his death, or, having achieved this task, shall have rest thenceforth, for all his days to come.

So, my child, when his fate is thus trembling in the scale, wilt thou not go to succour him? For we are saved, if he find safety, or we perish with him.

HY. Ay, I will go, my mother; and, had I known the import of these prophecies, I had been there long since; but, as it was, my father's wonted fortune suffered me not to feel fear for him, or to be anxious overmuch.

84 ε. ἡ πίπτομεν σοῦ πατρός ἐξολωλότος | κείνου βλον σώσαντος ἢ οἰχόμεσθ' ἄμα L, with three dots (:) after ἄμα. So the other mss.: except that one or two (as L², T) omit ἢ before οἰχόμεσθ', or have ἢ κ οἰχόμεσθ' (as V²). See below. 85 εἰμι made from εἰμι in L. 87 κατήδη Brunck: κατήδην (not κατήδην) L.—παρῇ Elmsley and Dindorf: παρῇν mss. 88 νῦν Wakefield conj. πρὶν, and so Campb. reads.—εἰα Vauvilliers: εἰα mss.—Brunck, changing νῦν δ' to ἀλλ, places vv. 88, 89 after v. 91. Dindorf, following Hermann's earlier view, ejects them.

βλῶτον εἰαίων': cp. O. T. 518 βλου...τοῦ μακραίωνος.

82 ἐν οὖν ῥοπή...κειμένη: cp. O. C. 1510 ἐν τῷ δὲ κείσαι τοῦ μόρου τεκμηρίω; ('what sign of thy fate holds thee in suspense?')—answering the words, ῥοπή βλου μοι. Alcaeus ap. Ar. *Vesp.* 1235 ἀντρέψεις ἐτι τὰν πόλιν· ἃ δ' ἔχεται ῥοπᾶς ('its fate hangs in the trembling scale'). For ῥοπή cp. also O. T. 961 n.

83—85 ἡνίκ' ἢ σεσάσμεθα...οἰχόμεσθ' ἄμα. Verses 83 and 85 are probably right as they stand, while v. 84 is spurious. The original form of the interpolation was, however, I think, καὶ πίπτομεν σοῦ πατρός ἐξολωλότος, intended to follow οἰχόμεσθ' ἄμα, in order to supply the condition opposed to κείνου βλον σώσαντος. Then it struck a reviser that the passage would be more forcible if καὶ πίπτομεν were changed to ἡ πίπτομεν, and v. 85 were omitted.

This view of the original text may be supported by a consideration which does not seem to have been noticed. The very circumstance which prompted the interpolation—viz., the absence of the condition for οἰχόμεσθ' ἄμα—is an admirable dramatic touch. For, while Deianeira and her hearers would understand ἄμα as

meaning, ἄμα οἰχομένην, her death is really to be linked with his victory.

For a similar piece of textual history, cp. Eur. *Andr.* 6, where the true text is νῦν δ', εἰς ἄλλη, δυστυχιστάτη γυνή: but there was another reading, which made two verses of it:—νῦν δ' οὐτὶς (or νῦν δὴ τις) ἄλλη δυστυχιστέρα γυνή | ἐμοῦ πέφυκεν ἢ γενήσεται ποτε. Of the second v., the schol. there says, οἱ ὑποκριταὶ τὸν λαμβον προσέθηκαν. See Appendix.

The synizesis in ἡ οἰχόμεσθ' cannot be strictly paralleled: but cp. *Ant.* 535 τὸ μὴ εἰδέναι. I had thought of ἡ κείμεσθ', which derives some support from the fact that ἡ κ (sic) οἰχόμεσθ' occurs as a variant (cr. n.): but οἰχόμεσθ' is better, and is probably sound.

88 νῦν δ' ὁ ξυνήθης κ.τ.λ. The νῦν here, and the νῦν in v. 90, are both right: only here we must read εἰα for εἰ, with Vauvilliers. The repetition of νῦν is excused by the change of sense: in v. 88 it means, 'as it was': in v. 90, simply 'now.' Cp. *El.* 1334 ff. ('if I had not taken care, ye would have been lost,') νῦν δ' εὐλάβειαν τῶνδε προὔθεμην ἐγώ. | καὶ νῦν ἀπαλαχθέντε κ.τ.λ.: where the senses of νῦν change just as here. It is well to note that repetitions of common words, which

νῦν δ' ὥς ξυνήμ', οὐδὲν ἐλλείψω τὸ μὴ 90
 πᾶσαν πυθέσθαι τῶνδ' ἀλήθειαν πέρι.

ΔΗ. χώρει νυν, ὦ παῖ· καὶ γὰρ ὑστέρῳ τό γ' εὖ
 πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾷ.

ΧΟΡΟΣ.

στρ. α'. δὴν αἰόλα νῦξ ἐναριζομένα
 2 τίκτει κατευνάζει τε φλογιζόμενον, 95
 3 Ἄλιον, Ἄλιον αἰτῶ
 4 τοῦτο καρῦξαι, τὸν Ἀλκμήνας πόθι μοι πόθι παῖς
 5 ναίει ποτ', ὦ λαμπρᾷ στεροπᾷ φλεγέθων,
 6 ἧ ποντίας αὐλῶνας, ἧ δισσαῖσιν ἀπείροις κλιθείς· 100

90 μὴ MSS.: μὴ οὐ Brunck, and so most edd. 92 νυν] νῦν L. 93 πύθοιτο made from πύθοιο in L. 94—102 L. divides the vv. thus:—δν—| τίκτει—| ἄλιον· ἄλιον—| τοῦτω—| ἀλκμήνας—| ναίει—| ἧ ποντίας—| δισσαῖσιν—| εἰπ'—| θμμα. 94 ἐναριζομένα] O. Hense conj. ἐπαναιρομένα: K. Fecht, μεταμειβομένα: Wecklein, συνοριζομένα (i.e., 'on the threshold of day'): Blaydes, ἀφανιζομένα. 97 τοῦτο r:

would otherwise be awkward, are often justified by such variations of meaning; see, e.g., the double ἀλλά in *Ph.* 524 ff., and *ib.* 645 ff.; and the fourfold *δῆτα ib.* 757 ff.

For other instances of νῦν with a past tense, cp. *O. C.* 273, *Ai.* 445, 1060.

90 τὸ μὴ: it is unnecessary to write τὸ μὴ οὐ: cp. 742: *O. T.* 1387 f. οὐκ ἂν ἐσχόμην | τὸ μὴ ποκλήσαι (n.): *Ani.* 443 οὐκ ἀπαρνοῦμαι τὸ μὴ: *Ph.* 348 ff.

92 ζ. καὶ γὰρ ὑστέρῳ = καὶ ('even') ὑστέρῳ γάρ. This use of καὶ γάρ, where καὶ affects a following adj.,—is somewhat rare; but cp. fr. 86. 9 καὶ γὰρ δυσειδὲς σῶμα καὶ δυσώνυμον | γλώσση σοφὸν τίθησιν etc.: *O. T.* 334 καὶ γὰρ ἂν πέτρων etc.: *Ai.* 669 καὶ γὰρ τὰ δεινὰ etc. More often, in such cases, γάρ follows that which καὶ affects, as *Ph.* 1268 καὶ τὰ πρὶν γάρ.

τό γ' εὖ | πράσσειν: for the place of the art., cp. *O. C.* 265 n. 'Even to one who is late, good fortune, if he should ever hear of it, brings gain.' The general sentiment, 'better late than never,' is adapted to the particular case. Hyllus is going in search of tidings; and even now, if he hears good tidings, he will have his reward. The words ἐπεὶ πύθοιτο make it clear (I think) that τὸ εὖ πράσσειν has here its ordinary sense, 'faring well,'—not the much rarer sense, 'acting aright' (like *πράσσοντα καλῶς*, *O. C.* 1764 n.). The optat. gives abstract generality, which suits a γνώμη (*Ani.* 666 n.).

—ἐμπολᾷ. Any profitable action may be said, by a metaphor from trading, to 'bring in' gain. The bold phrase here is qualified by the fact that τὸ εὖ πράσσειν is followed by ἐπεὶ πύθοιτο. It is not, strictly, the thing ascertained, but the act of ascertaining it, that ἐμπολᾷ κέρδος.—Distinguish the phrase in *Ph.* 303 ἐξεμπολήσει κέρδος ('sell off wares at a profit').

94—140 Parodos. (1) 1st strophe, 94—102, = 1st antistr., 103—111. (2) 2nd str., 112—121, = 2nd antistr., 122—131. (3) Epode, 132—140. For the metres see *Metrical Analysis*.

The Chorus now enters. The free-born maidens of Trachis who compose it are the friends and confidantes of Deianeira, who to them is *ἀνασσα* (137), but not *δέσποινα* (49).

They have not heard the news that Heracles is, or will soon be, in Euboea (74 f.). O that the Sun-god would tell them where he is, on sea or land! Meanwhile Deianeira must not lose heart. Joy follows grief; and Zeus is mindful of his children.

94 ζ. αἰόλα, 'gleaming' with stars: cp. 11: Eur. fr. 598 περὶ δ' ὀφθαλμοῖς αἰολόχως, ἀκριτὸς τ' ἀστρων | δαχλος.—ἐναριζομένα might be merely 'slain,' but seems here to have its proper sense, 'slain and despoiled.' One point which favours this view has not been noticed. The inverted order of the words ('chiasmus') has its usual effect for the ear,—viz., to indi-

Now that I have the knowledge, I will spare no pains to learn the whole truth in this matter.

DE. Go, then, my son; be the seeker ne'er so late, he is rewarded if he learn tidings of joy.

CHORUS.

Thou whom Night brings forth at the moment when ^{1st} she is despoiled of her starry crown, and lays to rest in thy splendour, tell me, I pray thee, O Sun-god, tell me where abides Alcmena's son? Thou glorious lord of flashing light, say, is he threading the straits of the sea, or hath he found an abode on either continent?

τούτωι L.—καρύξαι] *kāryxai* L. 98 πόθι μοι πόθι μοι παῖς L, with most MSS.: πόθι μοι πόθι παῖς T (with Triclinius). πόθι μοι πόθι μοι (omitting παῖς), Wunder. Schneidewin conj. πόθι μοι πόθι γὰρ. 99 λαμπραῖ στεροπαῖ made by S from λαμπρὰ στεροπαῖ in L. 100 ε. ποντίας L (with ου written over a by first hand); ποντίους A, with most of the other MSS.—δισσαῖσιν ἀπείροις Erfurdt. The MSS. have δισσαῖσιν

cate that φλογίζομενον balances ἐναρξομένα, as κατευνάζει balances τίκτει. And this is so, if ἐναρξομένα implies, not only 'slain,' but 'despoiled,'—thus serving, with αἶδλα, to suggest that bright panoply which Night is still wearing when the Dawn comes to vanquish her,—ere the Sun-god has yet issued from her womb. Cp. Aesch. Ag. 279 τῆς νῦν τεκούσης φῶς τῷδ' εὐφρόνης.

The text has been much suspected (see cr. n.), but without reason. The imagery, indeed, does not form a consistent whole: Night is slain, and then overcomes. But this is merely one of many instances in which the poet's language wavers between the figurative and the literal.

κατευνάζει τε φλογίζομενον. The passage is marred by placing the comma, as some do, after τε, and taking the partic. with αἰτῶ. Cp. Byron, *Corsair*, canto III.: 'Slow sinks, more lovely ere his race be run, | Along Morea's hills the setting sun; | Not, as in northern climes, obscurely bright, | But one unclouded blaze of living light.'

97 τοῦτο is in appos. with τὸν Ἀλκμήνας πόθι...ναίει. The objection to taking καρύξαι as governing a double acc. (like λέγειν τινα τι) is, here, that the emphasis on τοῦτο would then be unsuitable; since, under the circumstances, the knowledge which they desire about Heracles can be only, πόθι ναίει.

98 πόθι μοι πόθι παῖς. In the MS. reading, πόθι μοι πόθι μοι παῖς, either the second μοι, or παῖς, must be omitted: the

antistrophic words are βλεφάρων πόθον, δλλ' (107). The strong reason for retaining παῖς is that, as the constr. would have been so clear without it, it is very unlikely to have been inserted; while the repetition of μοι would have been a most easy error. For τὸν Ἀλκμ., followed by παῖς in the relat. clause, Schneidewin cp. Eur. H. F. 840 γυνὴ μὲν τὸν Ἥρας οἶός ἐστ' αὐτῷ χόλος, and id. fr. 1039. 3 ὁρᾷ τὸν εὐτράπεζον ὡς ἡδὺς βίος.

Porson is cited by Wunder and other editors as the authority for omitting παῖς. But Porson (on *Hec.* 1030) said only that it is possible to omit παῖς,—adding that it is better to retain it (omitting the second μοι):—'potes ejicere παῖς et legere πόθι μοι πόθι μοι. Sed alterum melius.'

99 ᾤ...φλεγέθων: for this direct invocation (continued in 102), following Ἄλιον αἰτῶ, cp. O. T. 164 προφάνητέ μοι (after Ἀρτεμιν and Φοῖβον).—στεροπαῖ, usu. 'lightning,' here, 'flashing light'; so the word is used of flashing armour (*Il.* 11. 83, etc.).

100 ε. ἢ ποντίας...κλιθεῖς. The general sense is simply, 'where is he on sea or land?' ποντίας, rather than ποντίους (see cr. n.), is probably right. According to Athenaeus (p. 189 D), αὐλῶν is masc. in Attic prose, but fem. in poetry: he quotes Soph. (fr. 503) ἐπακτίας αὐλῶνας, and Carcinus (fr. 1) βαθείαν εἰς αὐλῶνα. Although, then, πόντιος could be used as an adj. of two terminations, Soph. may have preferred the distinctively fem. form here. In Aesch. P. V. 731, however, the word

7 εἴπ', ὦ κρατιστεύων κατ' ὄμμα.

ἀντ. α΄.

ποθουμένα γὰρ φρενὶ πυνθάνομαι
2 τὰν ἀμφινεικῇ Δηϊάνειραν αἰεί,
3 οἶά τιν' ἄθλιον ὄρνιν, 105
4 οὔ ποτ' εὐνάζειν ἀδακρύτων βλεφάρων πόθον, ἀλλ'
5 εὐμναστον ἀνδρὸς δεῖμα τρέφουσιν ὁδοῦ
6 ἐνθυμίοις εὐναῖς ἀνανδρώτοισι τρύχεσθαι, κακὰν 110
7 δύστανον ἐλπίζουσιν αἶσαν.

στρ. β΄.

πολλὰ γὰρ ὥστ' ἀκάμαντος ἡ νότου ἡ βορέα τις

ἀπείρουσιν (L), δισσαῖσιν ἀπείρουσι (A, Ald.), or δισσαῖς ἀπείροις (T). 102 κατ' ὄμμα] Nauck conj. πανόπτα. 103 ποθουμένα] Nauck conj. πόθου πλέα: Musgrave,

is masc., αὐλῶν' ἐκπερᾶν Μαιωτικόν (of the Cimmerian Bosphorus).

The constr. is, πόθι (=που) ναλεῖ ἡ ποντίας αὐλῶνας ἢ δισσ. ἀπείροις κλιθεῖς; lit., 'where he is situated, either on the sea-straits, or in a resting-place on one of the two continents.' ναλεῖ thus governs an acc. in the first clause, while in the second it stands intransitively with a partic. For a similar difference in form between the clauses after ἢ—ἢ, cp. Thuc. 4. 5 ἐν ὀλιγωρᾷ ἐποιοῦντο (τοὺς Ἀθηναίους), ὥς... ἢ οὐχ ὑπομενοῦντας σφᾶς, ἢ ῥαδίως ληψόμενοι βία: where the acc. ὑπομενοῦντας (governing σφᾶς) is better taken as depending on the verb than as absol. For ναλεῖν as=merely 'to be in a place,' cp. O. C. 117, πού ναλεῖ, said, as here, of a wanderer.

δισσ. ἀπείροις κλιθεῖς, lit., 'resting upon' them, as on a support; i.e., having found an abode on land, instead of roaming over sea. The phrase was suggested by the epic use of κέκλιμαι, as said (a) of land which slopes down to the water's edge,—thus, as it were, 'resting on' the water; Od. 13. 234 ἀκτὴ | κείθ' ἀλλ' ἐκκλιμένη: (b) of a person who dwells on the edge of water; Il. 5. 709 λίμνῃ κεκλιμένος Κηφισίδι (where see Leaf): ib. 15. 740 πάντῃ κεκλιμένοι (the Greeks 'leaning on' the sea): ib. 16. 67 ῥηγμῖνι θαλάσσης | κεκλιάται. So in Pind. O. 1. 92 the buried Pelops is described as Ἀλφειοῦ πόρῳ κλιθεῖς, 'resting by' (lit. 'upon') 'the stream of the Alpheus.' Here, however, Soph. has modified the usage,—the dat. denoting land, not water; and the sense is not, dwelling 'on the shore of' either conti-

nent, but simply, anywhere within their limits.

This use of δισσαῖσιν is possible only because πόθι precedes. We could not say (e.g.), δισσαῖς ἡπείροις οἰκεῖ, meaning 'he dwells in one of the two continents.' But it is correct to say, ποῦ δισσαῖς ἡπείροις οἰκεῖ; meaning, 'where-in (either of) the two continents is his home?'

'The two continents' (Europe and Asia, Africa being included in the latter) mean, 'the habitable world.' Isocr. or. 4 § 179 τῆς γὰρ γῆς ἀπάσης τῆς ὑπὸ τῷ κόσμῳ κειμένης δίχα τετμημένης, καὶ τῆς μὲν Ἀσίας τῆς δ' Εὐρώπης καλουμένης. Varro De Ling. Lat. 4 Ut omnis natura in caelum et terram divisa est, sic caelum in regiones, terra in Asiam et Europam. (Sallust, however, remarks that the division into three continents had been more usual: Jug. 17.)

ποντίας αὐλῶνας is merely a general expression for the sea. The phrase was suggested by the Aegaeon, with its interfusa nitentes | ...aequora Cycladas (Hor. C. 1. 14. 19). Paley understands:—'Is he near home, in the Euripus (αὐλῶνας), or midway between both continents, i.e., in the Hellespont?' Mr Whitelaw, too, thinks that the Hellespont is meant, and that δισσ. ἀπείροις='on a slope looking towards both continents,'—the sea being regarded as an eminence.

102 κρατιστεύων κατ' ὄμμα: cp. Il. 3. 277 Ἡέλιός θ', δὲ πάντ' ἐφορᾷ καὶ πάντ' ἐπακούεις. For κατὰ, cp. 379; O. T. 1087 κατὰ γνώμαν ἰδρῖς, n.

103 ποθουμένα = ποθοῦση, a midd. found only here, yet not suspicious, since

Speak, thou who seest as none else can see!

For Deianeira, as I hear, hath ever an aching heart; she, the battle-prize of old, is now like some bird lorn of its mate; she can never lull her yearning, nor stay her tears; haunted by a sleepless fear for her absent lord, she pines on her anxious, widowed couch, miserable in her foreboding of mischance.

As one may see billow after billow driven over the wide

πονουμένα: Meineke, πτοουμένα: O. Hense, φοβουμένα. 104 τὰν] τῶν (not τᾶν) L. 108 τρέφουσαν Casaubon: φέρουσαν MSS. 109] εὐναῖς] εὐναῖς τ' Triclinius. 112—121 L divides the vv. thus:—πολλά — | ἡ νότου — | κύματ' — | βάντ' — | οὕτω — | τρέφει — | πολύπονον — | κρήσιον — | αἰέν — | σφε — ἐρύκει. — O. Hense, whom Nauck follows, places vv. 112—121 after vv. 122—131. 118 βορέα L: βορέου r.

the context excludes the pass. sense. The 'longing mind' is clearly Deianeira's; πτοουμένα could not well denote the 'anxious' or 'tender' feeling of the Chorus. As πυνθάνομαι is devoid of emphasis,—like a parenthetic 'so I hear,'—the order of the words is not too bold.

104 τὰν ἀμφινικῇ: cp. 527: Aesch. Ag. 686 τὰν δορίγαμβρον ἀμφινικῇ θ' Ἑλέναν. Not, 'with two suitors' (Paley).—ἀεῖ belonged, in the poet's thought, to τρύχεσθαι, but is cut off from it by the adversative form in which the sentence is worked out (οὐποτ' εὐνάσειν..., ἀλλ', instead of οὐποτ' εὐνάσουσαν). It could not well be taken with ποθουμένα: still less with πυνθάνομαι.

106 ὄρνιν. The nightingale may be meant (cp. 963, El. 148 ἀ' Ἴτυν αἰέν Ἴτυν δλοφύρεται); but it is also possible that the image is general, as in An. 423 ff.

106 f. ἀδακρύτων proleptic: cp. An. 1200 ὀργὰς εὐμενεῖς κατασχεθεῖν, and id. 791 n.—βλεφάρων πόθον: cp. fr. 729 ὁμιλῆς πόθος.

108 It is simplest to construe εὐμναστον δέμα ὁδοῦ ἀνδρός, though the adj. might go with ἀνδρός, and δέμα with ὁδοῦ only. Casaubon's emendation τρέφουσαν (cp. 28) has been generally received. But the MS. φέρουσαν must not be lightly rejected. If right, it means 'bearing' as a burden; cp. O. T. 93 τῶνδε γὰρ πλέον φέρω | τὸ πένθος. The word is, however, much more suitable to πένθος than to δέμα. And we cannot compare passages in which φέρειν is said of the temper or mood which a person 'carries' within him, as Eur. Hipp. 118 σπλάγχχον ἐντονον φέρων (cp. An. 705 n., and id.

1090). A scribe might easily have written φέρουσαν for τρέφουσαν by a mere slip,—as the true ἐβαλ' became ἐλαβ' in Ph. 680, or as in An. 180 the true φόβον seems to have been made in L from σοφον: cp. also the variant μένειν for νέμοι below, in 163. On the whole, I believe that τρέφουσαν is right.

110 f. ἐνθυμίοις εὐναῖς ἀνανδρότοις τρύχεσθαι, lit., is afflicted by that desolateness of her bed which is always in her thoughts, = ἐνθυμουμένην εὐνὰς ἀνανδρότους τρύχεσθαι. This may be freely rendered, 'pines on her anxious, widowed couch.' But the dat. is really causal, not locative; and the schol.'s explanation of ἐνθυμίοις by μεριμνητικαῖς ('full of care') assumes a sense which seems neither necessary nor tenable. Everywhere else ἐνθύμιος means 'dwelling in the mind,' and is said of that which lies heavy on the soul, as a cause of misgiving or anxiety. So O. T. 739 τί δ' ἐστὶ σοι τοῦτ', Οἰδίπους, ἐνθύμιον;—ἐλπίζουσιν, of evil foreboding, as ἐλπίζει in Ai. 799.—δύστανον, Deianeira.

112 πολλά γὰρ...ἔδοι. For κύματα ἡ νότου ἡ βορέα (waves belonging to, i.e. raised by, them), cp. Il. 2. 396 τὸν δ' (sc. σκόπελον) οὐ ποτε κύματα λείπει | παντοίων ἀνέμων, δτ' ἂν ἐνθ' ἡ ἐνθα γένωνται. Note the last clause as parallel with the mention of two opposite winds here,—showing that Sophocles had that passage in mind.—κύματ' ἀν...ἔδοι is clearly right: εὐρεῖ πόντῳ is a locative dat. of a common kind, like El. 174 μέγας οὐρανῷ | Ζεὺς.

Three other views claim notice. (1) ἐν, not ἀν, should be inserted after κύματ', and ἔδοι taken as a potential opt., 'might see.' But in Attic poetry the opt. is so

- 2 κύματ' *ἂν εὐρέϊ πόντῳ βάντ' ἐπιόντα τ' ἴδοι, 115
 3 οὕτω δὲ τὸν Καδμογενῆ *στρέφει, τὸ δ' αὔξει, βιότου
 πολύπονον ὥσπερ πέλαγος
 4 Κρήσιον. ἀλλὰ τις θεῶν αἰὲν ἀναμπλάκητον Ἴδιον
 σφε δόμων ἐρύκει. 120

- ἀντ. β'. ὦν ἐπιμεμφομένα σ' *αἰδοῖα μὲν, ἀντία δ' οἶσω.
 2 φαμί γὰρ οὐκ ἀποτρύνειν ἐλπίδα τὰν ἀγαθὰν 125
 3 χρήναι σ'. ἀνάληγτα γὰρ οὐδ' ὁ πάντα κραίνων βα-
 σιλεὺς ἐπέβαλε θνατοῖς Κρονίδας·

114 κύματ' ἂν εὐρέϊ Porson and Wakefield: κυμάτ' ἐν εὐρέϊ. Erfurdt: κύματ' εὐρέϊ MSS. (κύματα εὐρέϊ Triclinius): εὐρέϊ κύματα Brunck. 115 ἐπιόντα τ' ἴδοι MSS. For ἴδοι, Erfurdt gave ἴδῃ. ἐπιόντ' ἂν ἴδοι Zippmann (with ἐν εὐρέϊ in v. 114), and so Subkoff: ἐπιόντ' ἂν ἴδοις Hense, with ἡ βορέα του (instead of τις) in 113. 117 στρέφει Reiske: τρέφει MSS. In B and Lc the gloss τὸ μὲν precedes τρέφει. —τὸ δ'] τὸδ' B, T.—αὔξει made from ἀζει by S in L. 118 ὥσπερ A: ὥστε L. 120 ἀναμπλάκητον] ἀμπλάκητον A, with most MSS. and Ald.: ἀπλάκητον L (and so

used only where there is some stress on the notion of the possible or conceivable; as in *Ani.* 605 τίς...κατάσχοι; (n.): see *O. C.*, Append. on 170, p. 275 (2d ed.). (2) ἐν is to be inserted, but ἴδοι changed to ἴδῃ, an epic subjunct. of comparison, as in *Il.* 2. 474 f. ὥστε...διακρίνωσιν. But there is no Attic example of this; for in *Eur. Hec.* 1026 the ἐκπέση of the MSS. should be ἐκπεσεῖ. (3) The objection to Zippmann's compromise—κύματ' ἐν...βάντ' ἐπιόντ' ἂν—is the harsh asyndeton, which is foreign to the poet's manner.

βάντ' ἐπιόντα τ', lit., 'having passed by, and coming on.' The spectator sees wave after wave go by.—Others understand, 'driven back, and then coming on again' (Blaydes, 'ebbing and flowing'). This gives a forced sense to βάντ'.

116 α. οὕτω δέ: cp. *El.* 25 ff. ὥσπερ γὰρ ἵππος...ὡσαύτως δὲ σύ.—τὸν Καδμογενῆ (cp. *O. T.* 1, n.), not merely because he was born at Thebes (*Θηβαγενής*, *Hes. Th.* 530); but because, though Alcmena and Amphitryon were Argive Perseidae, the youthful Heracles had been adopted into the 'Cadmean' nobility of Thebes. This was symbolised by the tripod dedicated on the boy's behalf in the Ismenion, after he had served as *δαφναφόρος* of the Ismenian Apollo. (Paus. 9. 10. 4.)

Construe:—βιότου πολύπονον (πέλαγος). ὥσπερ πέλαγος Κρήσιον, (τὸ μὲν) στρέφει τὸ δ' αὔξει τὸν Καδμογενῆ. With Κρήσιον cp. *Hor. C.* 1. 26. 1 ff. The

image is that of a strong swimmer buffet- ing a rough sea. One wave twists him aside (*στρέφει*) from his course: the next sweeps him onward, lifting him on its crest. It is characteristic of Sophocles that, in the second clause, he has preferred αὔξει to αἰρεῖ, through thinking of that which the *uplifting* wave figures,— viz., the *honour* won by the hero. For the omission of τὸ μὲν (implied by τὸ δ') before στρέφει, cp. *Il.* 22. 157 τῇ βα παραδραμέτην, φεύγων, ὃ δ' ὅπισθε διώκων. Remark that βιότου πολύπονον could not stand for τὸ βιότου πολύπονον: and the τὸ δ' before αὔξει in no way alters this fact. It is therefore necessary, as it is easy, to supply πέλαγος from what follows.

Among those who receive στρέφει (due to Reiske) are Dindorf, Nauck, Wecklein, Hartung. The last-named, however, takes it as = 'overturns,' referring it to the swimmer being *plunged down* into the trough of the sea. For this sense of στρέφει, see on *O. C.* 1453 f. But here the idea of 'turning aside or back' better suits the image of reverses alternating with triumphs. στρέφειν was said of the wrestler who 'twists back' his foe (*Pollux* 3. 155: cp. *ἀποστρέφας* in *Ar. Eg.* 264).

As to the ms. τρέφει, we may observe:—(1) *Eur. Hipp.* 367 ὦ πόνοι τρέφοντες βροτοὺς may fairly be quoted to show that the sense here might be, 'troubles make up the life of Heracles.' (2) But the context seems to show that,

deep by the tireless south-wind or the north, so the trouble of his life, stormy as the Cretan sea, now whirls back the son of Cadmus, now lifts him to honour. But some god ever saves him from the house of death, and suffers him not to fail.

Lady, I praise not this thy mood ; with all reverence will I ^{2nd anti-} speak, yet in reproof. Thou dost not well, I say, to kill fair hope ^{strophe.} by fretting ; remember that the son of Cronus himself, the all-disposing king, hath not appointed a painless lot for mortals.

Hesych., ἀπλάκhton, ἀναμάρτητον). But the schol. in L has the true ἀναμπλάκhton, in which μ, having been accidentally omitted, is written over π,—thus illustrating the origin of ἀπλάκhton.—[Αἶδα] αἶδα L, A, etc.: αἶδα B. 121 ἐρύκει] ἐρύκοι T. 122 ε. ἐπιμεμφομένα σ r: L has ἐπιμεμφομένασ, followed by a full stop (σ. having been inadvertently substituted for σ').—αἰδοία Musgrave: ἀδεία MSS. O. Hense conj. εἶδεσα (Nauck, σε|δείσα): Subkoff, σοι | λεία. 127 ἀνάληπτα] M. Schmidt conj. ἀνάλλακτα. 128 ἐπέβαλε r: ἐπέβαλλε L.

instead of this, we require a word (a) which shall convey the idea of *veixing*, and (b) which can be opposed to *αἰζει*. For other views of the passage, see Appendix.

119 ε. ἀλλά: (though he is harassed), yet he is not suffered to perish (cp. 88). Since the words τὸ δ' αἰζει may be regarded as parenthetical, the idea of *trouble* remains the dominant one in the sentence before ἀλλά: hence the antithesis is logical.—ἀναμπλάκhton, 'unerring,' in the sense, 'not stumbling or failing,' ἀπταιστον (schol.), ἀσφαλῆ. Cp. O. T. 472 Κῆρες ἀναπλάκτοι. As to the forms with and without μ, see n. there.—ἐρύκει, a somewhat strange phrase (though θάνατον ἐρύκειν τινός would be natural), since it might suggest that he wished to reach Hades: cp. Il. 18. 126 μηδὲ μ' ἔρυκε μάχης.

122 δν, causal gen.: Il. 1. 65 εὐχολῆς ἐπιμέμφεται: Thuc. 8. 109 μέμνηται...τῶν...γεγενημένων. The pron. refers back to vv. 103—111, which spoke of Deianeira's laments. There is no real obscurity in this, since her grief is the main theme of the ode, and the second strophe (112—121) referred to the fate of Heracles as the cause of that grief.

Hense (whom Nauck follows) thinks that this second antistrophe (122—131) requires to be transposed, so as to become the second strophe, immediately following v. 111. But this change is worse than unnecessary. It is liable to the fatal objection that vv. 132 ff. (μένει γὰρ etc.) are then severed from the thought which they develop (vv. 129—131 ἀλλ' ἐπὶ πῆμα καὶ

χαρὰ etc.). They are brought into a context which does not suit them (vv. 119—121 ἀλλὰ τις θεῶν etc.).

128 αἰδοία, Musgrave's correction of ἀδεία, is certain. In L the α of ἀδεία is at the end of a v., and the loss of ι after it would have been peculiarly easy (see Autotype Facsimile, p. 66 A). The difficulty of ἀδεία is not the construction, which, if somewhat harsh, is quite possible: 'I will counsel in a pleasant vein' (the adj. used adverbially), 'though the counsel is adverse.' The objection is the sense. 'In a pleasant vein' must mean, 'suggesting thoughts of comfort': as in O. T. 82 ἡδύς, 'pleasant,' = 'bringing good news.' But, since ἀντία expresses remonstrance against her *despair*, there is then no proper antithesis with ἀδεία. Further, the word required by the context is clearly one which shall temper opposition with deference: as αἰδοία does.—οἶσω, *proferam*, 'bring forward,' 'suggest': cp. O. C. 166 λόγον ἐλ' τιν' οἶσεις | πρὸς ἐμὴν λίσσαν. Isocr. or. 7 § 6 τούτων ἐνεγκεῖν ἔχω παραδείγματα. Not, 'give an adverse judgment,' like ψῆφον φέρειν.

124 ε. γὰρ, prefacing the statement (O. T. 277 n.).—ἀποτρύναι, 'fret away.' The midd. occurs in Ant. 339 γὰν...ἀποτρύεται. (Cp. Tac. Hist. 2. 76 si quid...ferociae habuit,...commissationibus deteritur.)—ἀπῖσα τῶν ἀγαθῶν, that brighter forecast which the case permits: cp. Ai. 606 κακὸν ἐλπιδ' ἔχων.

126 ε. ἀνάληπτα, a lot with no pain in it; for the absol. neut. pl., cp. Od. 8. 413 θεοὶ δὲ τοὶ ὀλβία δοῖεν. Elsewhere ἀνάληπτος = 'insensible to pain,' or 'un-

4 ἄλλ' ἐπὶ πῆμα καὶ χαρὰ πᾶσι κυκλοῦσιν, οἷον ἄρκτου
στροφάδες κέλευθαι. 130

ἐπ. μένει γὰρ οὐτ' αἰόλα
νύξ βροτοῖσιν οὔτε κῆρες
οὔτε πλοῦτος, ἀλλ' ἄφαρ
βέβακε, τῷ δ' ἐπέρχεται
χαίρειν τε καὶ στέρεσθαι. 135
ἃ καὶ σὲ τὰν ἀνασσαν ἐλπίσιν λέγω
τάδ' αἰὲν ἴσχειν· ἐπεὶ τίς ὦδε
τέκνοισι Ζῆν' ἄβουλον εἶδεν; 140

ΔΗ. πεπυσμένη μέν, ὥς ἀπεικάσαι, πάρει

129 πῆμα καὶ χαρὰ made from πῆματι καὶ χαρᾷ in L. For χαρὰ Hermann wrote χαρὰν. 130 οἷον] Nauck writes αἰὲν. 132 οὐτ' αἰόλα νύξ] Meineke conj.

feeling.'—οὐδ' ὁ πάντα κρ. κ.τ.λ.: 'a painless lot *not even* Zeus hath appointed,' i.e., 'Zeus *himself* hath not appointed.' It is the will of Zeus himself that mortals should have pain along with joy. For this use of οὐδέ, emphasising a person, cp. 280: *O. C.* 590 (n. on οὐδέ σοί). In *Il.* 5. 22 οὐδέ γὰρ οὐδέ κεν αὐτὸς ὑπέκφυγε (as in *Od.* 8. 32, a like case), it is the second οὐδέ, belonging to αὐτός, that is parallel with οὐδ' here.—ἐπέβαλε: since the reference is to an eternal law, it seems best to take the aor. as = a perfect, rather than as gnomic ('usually imposes'). For the sense, cp. Eur. *Med.* 1112 πῶς οὖν λύει... | τήνδ' ἐτι λύπην... | θνητοῖσι θεοὺς ἐπιβάλλειν; *Il.* 6. 357 οἷσιν ἐπὶ Ζεὺς θῆκε κακὸν μόρον.

129 f. ἐπὶ...κυκλοῦσιν = ἐπικυκλοῦσι, by tmesis: 'come round in turn' to all. Others prefer to join ἐπὶ πᾶσι, 'over the heads of all,' thinking that this suits the imagery (from stars) better; but the first view seems more in accord with idiom. There is no other sound instance of an intrans. κυκλεῖν in a writer of the 5th cent. B.C.; for in *El.* 1365 κυκλοῦνται is certainly right; it was so written by the first hand in L, and then altered by another to κυκλοῦσι. But Arist. uses ἀνακυκλεῖν intransitively: *De Gen. et Corr.* 2. 11 (p. 338 a 4) ἀνάγκη (τὴν γένεσιν) ἀνακυκλεῖν καὶ ἀνακάμπτειν: and so again in *Meteor.* 1. 3 (p. 339 b 28). In later Greek, too, this usage was current, as appears from Plut. *Mor.* 160 F (δελφῖνες...κυκλοῦντες).

There is no reason, then, for doubting that Soph. admitted the use here; cp. the intrans. ἐπινωμᾶν and προσενώμα in *Ph.* 168, 717. Nauck, holding with Herm. that κυκλοῦσιν must be transitive, adopts his χαρὰν for χαρὰ, and further changes οἷον to αἰὲν, thus destroying the beautiful simile, and reducing ἄρκτου...κέλευθαι to an equivalent for περιελλόμεναι ὥραι.

ἄρκτου στροφάδες κέλευθαι. As the Great Bear moves ever round the pole, so joy and sorrow come round in unceasing rotation. The peculiar fitness of the comparison is in the fact that the Bear never disappears below the horizon: *Il.* 18. 487 ἄρκτον τ'...ἧ τ' αὐτοῦ στρέφεται, 'that revolves in its place,'—'having no share in the baths of Ocean.' *On. Met.* 13. 293 *immutataque aequoris arcton.* Cf. Soph. fr. 399 ἄρκτου στροφάς τε καὶ κυνὸς ψυχρὰν δύσιν.

132 π. οὐτ' αἰόλα (94) νύξ κ.τ.λ., the 'paratactic' form, instead of, 'as night does not abide, so neither does woe,' etc.—κῆρες, here merely 'calamities,' συμφοραί, a sense recognised by Hesych. s. v. κῆρες. The sing. oft. has this meaning (cp. 454): but the plur. usu. denotes either (a) 'the Fates,' as in *O. T.* 472, or at least 'death-dooms,' as in *Il.* 12. 326.

ἀλλ' ἄφαρ βέβακε: the subject is *each* of the preceding nouns, the verb agreeing in number with the nearest (*O. C.* 8 n.): 'but (each) is suddenly gone (from one), while joy, and the loss of it, come to

Sorrow and joy come round to all, as the Bear moves in his circling paths.

Yea, starry night abides not with men, nor tribulation, nor Epode. wealth; in a moment it is gone from us, and another hath his turn of gladness, and of bereavement. So would I wish thee also, the Queen, to keep that prospect ever in thy thoughts; for when hath Zeus been found so careless of his children?

DE. Ye have heard of my trouble, I think, and that hath

οὐτ' ἄμαρ οὔτε [? οὐ] νῦξ. 134 βέβακε γ: βέβηκε L. 139 τὰδ' αἰὲν
Hense conj. κενναίειν. 140 τέκνοισι] τέκνοισιν L. ἄβουλον] Wecklein conj.
ἀγνώμων'. 141 ἀπεικάσαι MSS.: Hermann conj. ἐπεικάσαι: Wunder, σάφ'
εἰκάσαι.

another man in his turn.'—τῷ δ' is opposed to the τῷ μὲν implied in the preceding clause. It is true that the main point is the changing experience of the individual, rather than the transference of joy or woe to his neighbour. But these two notions are closely linked here by the image of joy and woe coming round, as the Bear revolves about the pole. Cp. Her. 1. 207 (Croesus to Cyrus), ἐκείνο πρῶτον μάθε, ὡς κύκλος τῶν ἀνθρωπῶν ἐστὶ πρηγμάτων, περιφερόμενος δὲ οὐκ ἐφ' αἰὲλ τοὺς αὐτοὺς εὐτυχεῖν.—For χαίρειν τε καὶ στέρεσθαι as nomin. (without art.) to ἐπέρχεται, cp. Aesch. Ag. 181 παρ' ἄκοντας ἦλθε σωφρονεῖν.

Other views are as follows. (1) The constr. is, ἀλλὰ χαίρειν τε καὶ στέρεσθαι ἄφαρ βέβακε (τῷ μὲν), τῷ δ' ἐπέρχεται. This is less simple. (2) τῷ δ' = simply 'and to him,'—i.e., to the person from whom woe or joy 'has gone.' But: (a) τῷ δ' surely implies an antithesis. (b) The clause τῷ δ' ἐπέρχεται κ.τ.λ. would thus mean merely,—'and then his experiences begin over again.'

137 π. α. 'as to which things,' 'wherefore': Isocr. or. 8 § 122 α καὶ πάντων μάλιστα' ἂν τις θαυμάσειεν ὅτι προχειρίζεσθε δημαγωγούς. So the sing. δ, Thuc. 2. 40 δ τοῖς ἄλλοις ἀμαθία μὲν θράσος λογισμὸς δὲ ὄκνον φέρει.

Others suppose that α is governed by ἴσχειν, and that τὰδ' is pleonastic. But this view is not proved by the alleged examples. They are:—(1) Eur. Andr. 1115 ὦν Κλυταιμνήστρας τόκος | εἰς ἣν, ἀπάντων τῶνδε μηχανορράφος. Here, however, ὦν is masc., referring to the λόχος mentioned just before, and a comma

should follow ἣν. (2) Eur. I. A. 155 σφραγίδα φύλασσε' ἣν ἐπὶ δέλτῳ | τῇδε κομίζεις. Here the v. l. τῇδε is clearly right.

For λέγω as 'command,' with acc. and inf., cp. Ph. 101 n.—ἄλπισιν ἴσχειν: ἐν would usu. be added to the dat.: cp. Ant. 897 ἐν ἐλπίσιν τρέφω. So Thuc. 2. 8 ὁργῇ εἶχον... τοὺς Ἀθηναίους, instead of the regular ἐν ὁργῇ (id. 2. 18 etc.). Cp. too O. C. 1678, ἐν [MSS. εἰ] πόθῳ λάβοις, with Plut. Alc. 18 ὁργῇ δ' ἅμα καὶ φόβῳ τὸ γεγονός λαμβάνοντες.—τὰν ἀνασσαν, wife of the son of Zeus, and so having the better reason to hope.—ἄβουλον, having no πρόνοια for them: cp. El. 546 ἀβούλου... πατρός (alluding to Agamemnon's sacrifice of his daughter). Racine has an unconscious echo of this verse, *Athalie*, acte 2, sc. 7, 'Dieu laissant-il jamais ses enfants au besoin?'

141—406 First ἐπεισόδιον. Deianeira confides to the Chorus her special cause for anxiety at this time,—viz., the oracle. Lichas arrives from Euboea. Deianeira learns the history of Iolē.

141 ἀπεικάσαι: cp. Eur. Or. 1298 Ἑλένης τὸ κύκμ' ἐστίν, ὡς ἀπεικάσαι. These are isolated examples of ἀπεικάτω so used: for in O. C. 16 (where see n.) we must read ὡς σάφ' εἰκάσαι. Elsewhere ἀπεικάσειν τι is 'to express the likeness of a thing,' either in art, or (as in Soph. fr. 154. 2) by a comparison. Hence Herm. wished to read here the usual word ἐπεικάσαι (cp. 1220). He dismissed the example in the *Orestes* by saying that there ὡς ἀπεικάσαι means, 'to compare the voice heard with Helen's voice': but that is obviously a forced explanation.

πάθημα τοῦμόν· ὥς δ' ἐγὼ θυμοφθορῷ
 μήτ' ἐκμάθοις παθοῦσα, νῦν δ' ἄπειρος εἶ.
 τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκειται
 χώροιςιν αὐτοῦ, καὶ νῦν οὐ θάλπος θεοῦ, 145
 οὐδ' ὄμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ,
 ἀλλ' ἡδοναῖς ἄμοχθον ἐξαίρει βίον
 ἐς τοῦθ', ἕως τις ἀντὶ παρθένου γυνή
 κληθῇ, λάβῃ τ' ἐν νυκτὶ φροντίδων μέρος,
 ἦτοι πρὸς ἀνδρὸς ἢ τέκνων φοβουμένη. 150
 τότε ἂν τις εἰσίδοιτο, τὴν αὐτοῦ σκοπῶν
 πρᾶξιν, κακοῖσιν οἷς ἐγὼ βαρύνομαι.
 πάθῃ μὲν οὖν δὴ πόλλ' ἔγωγ' ἐκλαυσάμην·
 ἐν δ', οἷον οὐπω πρόσθεν, αὐτὴν ἐξερῶ.
 ὁδὸν γὰρ ἦμος τὴν τελευταίαν ἀναξ 155
 ὠρμάτ' ἀπ' οἴκων Ἡρακλῆς, τότε ἐν δόμοις
 λείπει παλαιὰν δέλτον ἐγγεγραμμένην

143 ἐκμάθοις] ἐκμάθης Harl.—νῦν δ' L, with most MSS.: νῦν τ' Harl. 145 χώροιςιν αὐτοῦ] In L the first hand wrote αὐτοῦ: S then placed a rough breathing over α, without deleting the other (cp. *Ph.* 715 cr. n.), thus leaving αὐτοῦ. A, with most MSS., has αὐτοῦ: but the Aldine, αὐτοῦ. 146 οὐδὲν κλονεῖ] L has an erasure of

ἐπεικάω is strictly, to 'enter upon' conjecture, ἐπὶ giving the notion of advance, as in ἐπινοῶ: while ἀπεικάω, when used as here, is rather 'to throw off,' or 'hazard,' a guess,—ἀπό being used as ἀποκιν-δυνεύω.

142 θυμοφθορῷ, from the epic θυμοφθόρος, occurs only here: for the form cp. ψυχόρραγῷ.

143 μήτ' ἐκμάθοις...νῦν δ' ἄπειρος εἶ: i.e., 'mayest thou remain ignorant,—as thou now art.' For the combination of a wish with a fact, cp. 582 ff., *Ant.* 686 n.—νῦν δ' has better authority than νῦν τ'. Greek expression had a pervading bent towards antithesis, and this tendency sometimes asserted itself after a sentence had begun in the 'paratactic' form. Thus here, νῦν δ' sprang from the thought, 'you may, indeed, know in the future,—though I trust that you will not,—but now, at least, you do not.' I therefore keep νῦν δ'. Each traditional instance of τε...δέ should be carefully weighed before changing δέ to τε. Cp. 285 f., 333 f., 1151 ff.: *Ant.* 1096, *Ph.* 1312 f.: and for the negative μήτε followed by δέ, *O. C.* 421 f.

144 π. τὸ γὰρ νεάζον κ.τ.λ. The

young life grows in 'regions of its own,'—sheltered, like some tender plant, from scorching heat, from violent rain, and from rough winds. τοιοῖσδε refers to the preceding words, νῦν δ' ἄπειρος εἶ: i.e., 'such' = 'thus untroubled.' For this retrospective τοιοῖσδε, cp. *Ai.* 148. βόσκειται: cp. *Ai.* 558 τέως δὲ κοῦφοις πνεύμασιν βόσκου, νέαν | ψυχὴν ἀτάλλων. χώροιςιν αὐτοῦ: schol. τοῖς ἰδίοις αὐτοῦ τόποις. He notices the other reading αὐτοῦ, which Paley supports by the Homeric αὐτοῦ ἐνὶ Τροίῃ (*Il.* 2. 237), etc.: but here it would be both weak and obscure. For the image of the sheltered plant, cp. *Il.* 18. 56 (Thetis of Achilles), ὁ δ' ἀνέδραμεν ἐρρεῖ ἴσος, | τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὥς γουνοῦ ἀλωῆς κ.τ.λ.—

θάλπος...ὄμβρος...πνευμάτων: Schneid. cp. *Od.* 5. 478 (of θάμνοι) τοὺς μὲν δρ' οὐτ' ἀνέμων διὰ μένος ὕγρον ἀέντων, | οὐτε ποτ' ἥελιος φάεθων ἀκτίσιν ἐβαλλεν, | οὐτ' ὄμβρος περάσκει διαμπερές.

The text is as clearly sound as the passage itself is beautiful. But numerous changes have been proposed: for these, see Appendix. Here I will only remark that the genuineness of the words καὶ

brought you here; but the anguish which consumes my heart—ye are strangers to that; and never may ye learn it by suffering! Yes, the tender plant grows in those sheltered regions of its own; and the Sun-god's heat vexes it not, nor rain, nor any wind; but it rejoices in its sweet, untroubled being, till such time as the maiden is called a wife, and finds her portion of anxious thoughts in the night, brooding on danger to husband or to children. Such an one could understand the burden of my cares; she could judge them by her own.

Well, I have had many a sorrow to weep for ere now; but I am going to speak of one more grievous than them all.

When Heracles my lord was going from home on his last journey, he left in the house an ancient tablet, inscribed with

perh. three letters before οὐδέν, and κλονεῖ made from κλονεῖν. **150—152** Dindorf now rejects these three vv.: he formerly rejected v. 150 only (ed. 1860). **150** πρὸς ἄνδρσι] Tournier conj. πρὸ τάνδρσι. **151** τότ' L: τόδ' r.—αὐτοῦ L: αὐτοῦ r.

vv.—which most of the conjectures assume to be corrupt—is confirmed by a fragment of the orator Antiphon (no. xxviii. 10 in Sauppe, *Oratt. Att.* vol. II. p. 151), where he speaks of education as a permanent influence:—έν νέῳ σώματι δταν τις τήν παιδευσιν γενναίαν ἐναρόση, ζῇ τοῦτο καὶ θάλλει διὰ παντός τοῦ βίου, καὶ αὐτὸ οὐτε δμβρος οὐτε ἀνομβρία ἀφαιρεῖται. The last sentence is manifestly a reminiscence of καὶ νιν οὐ θάλλωσ θεοῦ | οὐτ' δμβρος κ.τ.λ.

147 f. ἡδοναῖς, a dat. of attendant circumstance, 'amid' them.—ἐξαιρεῖ βίον, 'uplifts its life'; a phrase suggested by the image of the plant shooting up (cp. *Il.* 18. 56 ἀνέδραμεν, *Od.* 6. 163 ἔρνος ἀνερχόμενον), but also implying, 'exhills in its life': cp. *Ai.* 1066 μὴδὲν δεινὸν ἐξάρης μένος.—ἔως without ἄν, as *Ph.* 764, *O. C.* 77, *Ai.* 555: but ἔως ἄν in *Ph.* 1000, *O. T.* 834, *O. C.* 114, fr. 736. 5.

149 f. έν νυκτὶ, though virtually equiv. to ἐννυχίων, belongs by constr. to λάβῃ: in the (sleepless) night she receives her portion of those cares which haunt a wife. Cp. 29 f.: *Ar. Eq.* 1290 ἐννυχίαισι | φροντίσι.—Not: 'on the marriage-night.'—ἦτοι...ῆ, as *Ant.* 1182, *Aesch. Ag.* 662, *Eur. Ion* 431: but ῆ...ῆτοι (*Pind. N.* 4. 5) does not occur in *Trag.*—πρὸς ἄνδρσι...φοβουμένη, lit., 'feeling a fear from the quarter of her husband'; i.e., 'fearing on his account.' Cp. *El.* 783 νῦν δ' ἀπηλλάγην φόβου | πρὸς τῆσδ', where the last three words

cohere. It is needless to take the partic. as pass. ('alarmed by him').

151 f. αὐτοῦ, the masc., because, though thinking of a wife, she puts her thought in an abstract form: cp. *El.* 771 οὐδὲ γὰρ κακῶς | πάσχοντι μῖσος ὧν τέκη προσγίγνεται: *Ant.* 463 (δοσις).—κακοῖσιν οἷς=κακὰ οἷς. The antecedent, when attracted into the case of the relat. pron., usu. follows it (*O. C.* 56), unless it stands at the beginning of the sentence, in acc. (as below, 283 n.), or, more rarely, in nom. (*O. C.* 1150). But the peculiar form found here can be paralleled. *Plat. Men.* 96A ἔχεις οὖν εἰπεῖν ἄλλου ὁ τοιοῦτον πράγματος οὗ οἱ μὲν φάσκοντες διδάσκαλοι εἶναι...ὁμολογοῦνται κ.τ.λ. *Dem.* or. 2 § 2 μὴ μόνον πόλεων καὶ τόπων ὧν ἡμὲν ποτε κύριοι φαίνεσθαι προέμενους. [*προέσθαι* never takes a gen., like *μεθίσθαι*.]—It is also possible to take κακοῖσιν οἷς as=οἷσις κακοῖς: for this use of οἷς, see on *O. C.* 1171, and cp. *Dem.* or. 18 § 16 ἐτέρῳ δ' ὅτῳ κακὸν τι δώσομεν ζητεῖν. But I prefer the other view.

153 μὲν οὖν δῆ: the only Sophoclean instance of this formula, which was always rarer than either μὲν οὖν alone, or μὲν δῆ (627). δῆ here really=ἤδη: cp. *Ant.* 823 ἤκουσα δῆ.

155 ἡμος: cp. *O. T.* 1134 n.—τῇν τελευταίαν: when he left home (for Lydia), fifteen months before: cp. 39 n.

157 f. δῶλτον: the tablet mentioned in 47, recording the oracle given to Heracles at Dodona.—ἐγγεγραμμένην

ξυνθήμαθ', ἄμοι πρόσθεν οὐκ ἔτλη ποτέ,
 πολλοὺς ἀγῶνας ἐξιών, οὐπω φράσαι,
 ἀλλ' ὥς τι δράσων εἶρπε κοῦ θανούμενος. 160
 νῦν δ' ὥς ἔτ' οὐκ ὦν εἶπε μὲν λέχους ὃ τι
 χρεῖη μ' ἐλέσθαι κτήσιν, εἶπε δ' ἦν τέκνοις
 μοῖραν πατρώας γῆς διαιρετὸν νέμοι,
 χρόνον προτάξας, ὥς τρίμηνον ἡνίκα
 χώρας ἀπείη κἀνιαύσιος βεβώς, 165
 τότε ἡ θανεῖν χρεῖη σφε τῷδε τῷ χρόνῳ,
 ἡ τοῦθ' ὑπεκδραμόντα τοῦ χρόνου τέλος
 τὸ λοιπὸν ἤδη ζῆν ἀλυπῆτῳ βίῳ.
 τοιαῦτ' ἔφραζε πρὸς θεῶν εἰμαρμένα
 τῶν Ἡρακλείων ἐκτελευτᾶσθαι πόνων, 170

168 ἄμοι] ἄμοι L: ἄ μοι Ald. 169 οὐπω] οὐπω L: οὐτω Harl.: and so Tournier conj. 161 λέχους] Naber conj. λέχους.—δ τι] L has δ τι (sic): there is nothing, then, to show that the scribe meant *δτι* rather than *δ τι*. But the Aldine and all the earlier edd. have *δτι*. Musgrave, while keeping *δτι* in his text, first recommended *δ τι* (ed. 1809). 162 χρεῖη Brunck: χρεῖ' ἡ L (with *ει* in an erasure, from *η*). Cp. cr. nn. on *O. T.* 555, *O. C.* 268, *Ant.* 884. 163 διαιρετὸν L: διαιρετὴν r (as Harl.): A has διαιρετὸν with *ἦν* written above. Hermann, with Lobbeck (*Paralip.* p. 482), writes διαιρετον.—νέμοι L, with most

ξυνθήμαθ', 'inscribed with tokens,' i.e., the writing in which Heracles had taken down the oracle (1167). The acc. with the pass. partic. denotes the object of the act. verb (ἐγγράφω ξυνθήματα δέλτῳ): cp. Her. 7. 69 λεοντέας ἐναμμένοι: Xen. *An.* 5. 4. 32 ἐστιγμένους ἀνθέμια: Verg. *Ecl.* 3. 106 *inscripti nomina*. The word ξυνθήματα recalls the Homeric σήματα λυγρὰ (*Il.* 6. 168),—now generally held to denote some kind of alphabetic or syllabic writing (*Introd. to Homer*, p. 112, n. 1). In later Greek συνθήματα meant a preconcerted cipher: Polyb. 8. 17. 9 συνθ. λαβὼν καὶ πίστεις ('a letter in cipher, and credentials'): cp. id. 8. 18. 9 συνθηματικὰ γράμματα. There is possibly a touch of designed archaism in the poet's phrase; he may have felt that it suited the heroic age to speak of writing as a mystery. This is more likely than that he thought of Heracles as using secret symbols.

169 ἀγῶνας ἐξιών: cp. *Ai.* 290 ἀφορμὰς πείραν: Thuc. 1. 15 στρατείας...οὐκ ἐξήσαν: Dem. or. 19 § 163 ὅτε...τὴν πρότερον ἀπήρομεν πρεσβείαν.—οὐπω, after οὐ, the compound negative after the simple, is normal (like οὐκ ἔστιν οὐδέν, etc.); not

an irregular repetition, like that in 1014 (n.).—ἔτλη, brought himself to do it: cp. 1070.

160 ὥς τι δράσων: for δρᾶν τι (to do something notable), cp. *O. C.* 732 n.: for the place of τι, *id.* 280 n.

161 εἶ' οὐκ ὦν: cp. *Ph.* 1217 εἶ' οὐδὲν εἰμι: and, for the place of εἶ', also *O. T.* 24 n.—εἶπε μὲν...εἶπε δ': epiphora: *O. C.* 610 n. The δέλτος (157) contained the oracle only. Heracles first expounded this (hence the *aor.* part. προτάξας in 164): then he gave his testamentary directions,—not in writing, but merely by word of mouth.

εἶπε...δ τι χρεῖη μ' ἐλέσθαι λέχους κτήσιν, 'he said what I was to take for myself as marriage-property,' i.e., 'as my property in right of our marriage.' This means, in accordance with the Attic usage of the poet's age, that she was to take as her own the dowry (προῖξ) which she had brought to her husband, together with any gifts that he might have made to her. Thus a widow is described as ἀπολιπούσα τὸν ὀκον καὶ κομισαμένη τὴν προῖκα, [Dem.] or. 40 § 7. The bride's father (or other representative before the law, κύριος) kept a record of the προῖξ, with a view to its

tokens which he had never brought himself to explain to me before, many as were the ordeals to which he had gone forth. He had always departed as if to conquer, not to die. But now, as if he were a doomed man, he told me what portion of his substance I was to take for my dower, and how he would have his sons share their father's land amongst them. And he fixed the time; saying that, when a year and three months should have passed since he had left the country, then he was fated to die; or, if he should have survived that term, to live thenceforth an untroubled life.

Such, he said, was the doom ordained by the gods to be accomplished in the toils of Heracles;

MSS.: μένειν A, Harl., Ald. 164 τρίμηνον MSS.: τρίμηνος Wakefield.—ήνικα Dawes: ήνικ' αν MSS. 165 απειη] απηει (sic) L, with ει written over η, and η over ει, by the first hand.—κάνιαύσιος MSS.: κάνιαύσιον Brunck (writing κήνιαύσιον). 166—168 Dobree suspected these three vv., which Dindorf rejects. 166 χρεή σφε] χρεϊ, ήσφε L. 167 τοῦθ'] Wunder conj. τοῦδ'.—ὑπεκδραμόντα MSS.: Wunder and Burges conj. ὑπερδραμόντα. 169 τοιαῦτ'...είμαρμένα] Nauck proposes to read οἷζδν...είμαρμένον, and to omit vv. 166—168. 170 Wunder and Dindorf reject this v.: O. Hense would read τὸν Ἡράκλειον ἐκτελευτᾶσθαι πόνον. (with a full stop), and place the v. before v. 169.

recovery at the husband's death, or in the event of a divorce: Isaeus or. 3 § 35 εἰν ἀπολίπη ἡ γυνὴ τὸν ἀνδρα, ἡ εἰν ὁ ἀνὴρ ἐκπέμψῃ τὴν γυναῖκα, οὐκ ἔξεστι πράξασθαι τῷ δόντι [i.e. the father, or κύριος] δ μὴ ἐν προκί τιμήσας ἔδωκεν: 'which, when he gave it, he did not record at a certain value, as part of the dower.' Thus in [Dem.] or. 47 § 57 a widow claims some pieces of property on the ground ὅτι αὐτῆς εἶν ἐν τῇ προκί τετιμημένα.

ἦν τέκνοισ...νέμοι: 'what share of their father's land he assigned by division to his sons,' i.e., 'assigned to them severally.'—διαίρετόν: for the verbal adj. of two terminations, cp. O. T. 384 n.

164—168 The constr. is:—χρόνον προτάξας, having first prescribed the time [for the division of the property],—ὡς (saying) that,—ήνικα χώρας απειη βεβώς τριμ. χρόνον κάνιαύσ., when he should have been absent from the country, after his departure, for fifteen months,—τότε χρεή σφε ἡ θανεῖν τῷδε τῷ χρ., ἡ...ἔην κ.τ.λ. The words χρόνον προτάξας refer to his having expounded the oracle to her before he gave the directions as to his property: ὡς depends on the notion of 'saying' contained in προτάξας: and the sentence, ὡς, ήνικα...απειη, χρεή, explains χρόνον προτάξας.

I leave the MS. τριμηνον...κάνιαύσιος

unaltered, because it is conceivable that, while τριμηνον was prompted by the χρόνον before it, κάνιαύσιος should have been adapted to βεβώς. Cp. the personal constr. with χρόνιος (O. C. 441 n.), χθιζός, παννύχιος, etc. But I should prefer κάνιαύσιον.—The repetition χρόνον...χρόνον...χρόνου does not warrant a suspicion (cp. O. C. 554 n.): it expresses her anxiety to be precise as to the all-important point.—ὑπεκδραμόντα is lit., 'having run out from beneath,' having 'eluded' the imminent danger: Ant. 1086 τῶν σὺ θάλλπος οὐχ ὑπεκδραμεί. Her. 1. 156 ἦν τὸ παρεὶν ὑπεκδράμωσι. As the χρόνον τέλος is here a perilous crisis, ὑπεκδρ. is more forcible than the conjecture ὑπερδραμόντα, which would mean simply, 'having passed.'

The arguments which have been brought against vv. 166—168 are examined in the Appendix.

169 f. τοιαῦτ' ἔφραξε...πόνων. Among the various explanations of the gen. τῶν Ἡρακλείων πόνων, two seem better than the rest; and I prefer that which I place first.

(1) It is a gen. of connection, equiv. to the gen. with περί, and going with the whole phrase εἰμαρμένα ἐκτελευτᾶσθαι rather than with either word alone. 'He said that such things were destined to be

ὡς τὴν παλαιὰν φηγὸν αὐδῆσαι ποτε
 Δωδῶνι δισσων ἐκ Πελειάδων ἔφη.
 καὶ τῶνδε ναμέρτεια συμβαίνει χρόνου
 τοῦ νῦν παρόντος, ὡς τελεσθῆναι χρεῶν.
 ὥσθ' ἡδέως εὐδουσιν ἐκπηδᾶν ἐμέ 175
 φόβῳ, φίλοι, ταρβοῦσαν, εἴ με χρὴ μένειν
 πάντων ἀρίστου φωτὸς ἐστέρημένην.

ΧΟ. εὐφημίαν νῦν ἴσχ'· ἐπεὶ καταστεφῇ
 στείχονθ' ὁρῶ τιν' ἄνδρα πρὸς χαρὰν λόγων.

ΑΓΓΕΛΟΣ.

δέσποινα Δηάνειρα, πρῶτος ἀγγέλων 180
 ὅκνου σε λύσω· τὸν γὰρ Ἀλκμήνης τόκον
 καὶ ζῶντ' ἐπίστω καὶ κρατοῦντα κακὴ μάχης
 ἄγοντ' ἀπαρχὰς θεοῖσι τοῖς ἐγχωρίοις.

171 αὐδῆσαι ποτε] αὐδῆσαι ποτέ (from ποτέ) L. 173 ναμέρτεια γ: ναμερτεία L. 174 ὦ O. Hense, and so Nauck: ὡς mss. 175 ὥσθ' ἡδέως] Wecklein conj. δεμνίων: Herwerden, ὥσθ' εὐθέως: Mekler, ὥσθ' ἐνδεῶς. 177 The first hand in L had omitted this v., the last of p. 66 B. It has been added, not by the scribe himself, but by the diorthotes (S). A similar instance is Ph. 1263,

accomplished *in regard to* the toils of Heracles.' This is only a rarer and bolder form of the gen. used in poetry after verbs of 'speaking about' (*El.* 317 τοῦ κασιγνήτου τί φῆς;), 'asking about' (*Ph.* 439 φωτὸς ἐξερήσομαι), 'hearing about' (*O. C.* 307 κλύων σοῦ). And there is another passage of Sophocles which shows a similarly bold use of it, viz., *O. C.* 355 (μαντεῖα) ἃ τοῦδ' ἐχρήσθη σώματος, 'the oracles that had been given concerning me': an example which (to my mind) strongly confirms this view.

(2) It is also possible, though less probable, that the gen. should be taken as partitive with ἐκτελευτᾶσθαι: destined to be accomplished as part of (in the number of) his toils. For this we might compare such uses of the partitive gen. as πλεῖν τοῦ πρώτου στόλου (*Ph.* 73), ἐξετάζεσθαι τῶν συγχαιρόντων (*Dem.* or. 21 § 202), ἀριθμεῖσθαι τῶν μακάρων, etc.

(3) πόνων depends on πρὸς θεῶν εἰμαρμένα as if it were a subst. εἰμαρμένην:— 'he said that such a doom for the toils of H. was to be fulfilled.'

(4) πόνων depends on ἐκτελευτᾶσθαι as equiv. to τελευτὴν γίγνεσθαι: 'he said that such events were to be accomplished as the end of his toils.' I do not think

that the Greek words will bear either of the two latter versions.

171 f. ὡς τὴν παλαιὰν φηγὸν κ.τ.λ. A note on the Oracle at Dodona, illustrative of this passage and of vv. 1166—1168, will be found in the Appendix. The signs were taken from the movement and rustling of the oak's leaves; and these signs were interpreted by the priestesses called Πελειάδες. Cp. fr. 414 τὰς θεσπιωδὸς ἱεράς Δωδωνίδας. Euripides spoke of three such priestesses; but Pindar, like Sophocles, gave the number as two (schol. here). In saying that the oak 'spake' (αὐδῆσαι) by their mouths, he follows the established mode of expression with regard to it. See, e.g., Lucian *Amor.* 31 ἡ ἐν Δωδώνῃ φηγὸς... ἱερὰν ἀπορρήξασα φωτὴν. Constantine Porphyry. 2. 55 Δωδώνη, ἐφ' ἧς ἡ δρὺς ἢ φθεγγομένη τὰ τῶν δαιμόνων μυστήρια.

Others understand:—(1) 'by the agency of two doves': i.e., the signs from the oak were somehow combined with, or explained by, signs derived from birds. (2) 'The oak spake from between two doves'; i.e. a symbolical dove, of stone or metal, stood on either side of the tree. The Appendix will show what can be said for or against each of these theories. Here

as the ancient oak at Dodona had spoken of yore, by the mouth of the two Peleïades. And this is the precise moment when the fulfilment of that word becomes due; so that I start up from sweet slumber, my friends, stricken with terror at the thought that I must remain widowed of the noblest among men.

CH. Hush—no more ill-omened words; I see a man approaching, who wears a wreath, as if for joyous tidings.

MESSENGER.

Queen Deianeira, I shall be the first of messengers to free thee from fear. Know that Alcmena's son lives and triumphs, and from battle brings the first-fruits to the gods of this land.

where see cr. n. 179 *χαράν*] Brunck gave, from his own conjecture, *χάριν*, which is found in one of the later MSS., L³ (=Lb of Dind., M of Blaydes, cod. Laur. 31. 10, 14th cent.). The other MSS., so far as I know, agree in *χαράν*. 181 *τόκον* L, with most MSS.: *γόνον* B, Lc.

it may be noted that neither seems to accord so well with the phrase *αὐδήσαι* *ἐκ*. It was through the inspired *lips* that the utterance of the oak became a 'voice.'

Δωδώνι, as in fr. 413, 415: so fr. 412 *Δωδώνος*. The nom. *Δωδών* is not extant; unless it should be restored to a verse which Steph. Byz., s.v. *Δωδώνη*, quotes from Simmias of Rhodes (c. 320 B.C.), *Ζηνὸς ἔδος Κρονίδαο μάκαιρ' ὑπεδέξατο Δωδών*. For the locative dat., cp. *O. T.* 900 *τὸν Ἀβαίσι ναόν*.

178 f. *ναμάρτεια*: for the Doric form, see on *Ant.* 715 n. Cp. Aesch. *Pers.* 246 (dial.) *ναμερτῇ λόγον* (so Porson for *νημερτῇ*).—*τῶνδε*=the predictions (of the alternative issues, prosperity or death): *ναμάρτεια*= 'precision,' i.e. the precise term of fifteen months. *συμβαίνει*= 'comes right,' 'tallies' (cp. 1174; and with dat., 1164). Thus the sense is:—'The precise term foretold by these prophecies tallies [with the period which has actually elapsed] at the present time,' *ὥς* (= *ὥστε*) *τελεσθῆναι χρεών*, 'so that they must be fulfilled.' (With *χρεών* we may understand either *ἔστί* or *εἶναι*: the former is simpler: for the ellipse, cp. *Ai.* 668 *ἀρχοντές εἰσιν, ὥσθ' ὑπεικτέον*.) In other words, 'This is precisely the time when the fulfilment of these predictions falls due.' The schol. saw that *ὥς* is for *ὥστε* (*ὥστε ὁπότερον πραχθῆναι*). The change to *ὥ* is needless, and worse.

Others understand:—(1) 'The true fulfilment of these words as (*ὥς*) they are to be accomplished'; or (2) 'the truth of

the prediction that (*ὥς*) these things are to be accomplished.'

This is one of those passages in which the manner of Sophocles recalls that of Vergil. The general meaning is simple and clear; but a verbal analysis demands the nicest care.

175 f. *ἡδέως* has been variously altered, from a feeling that it is out of harmony with the tone of 29 f. and 149; but the word is well fitted to express that *even* a sound sleep, when it came to her, was apt to be suddenly broken.—*φόβῳ* goes with *ταρβούσαν*, which it strengthens: cp. *O. T.* 65 *ἔκπνυ γ' εὐδοντα* (n.): *Ant.* 427 *γόοισιν ἐξέμωξεν*. (*O. C.* 1625 and *Ph.* 225 are not similar.)

178 f. *εὐφημίαν* refers to the ominous *ἐσπερημένην*: cp. *Ai.* 361 f. *Αἰ... ἄλλα με συνδάξον*. | *ΧΘ.* *εὐφημα φώνει*.—*καταστεφῇ*, with a wreath of laurel: cp. *O. T.* 83 n.—*πρὸς χαράν λόγων* refers to *καταστεφῇ*: 'in view of (suitably to) joyous news.' Brunck's reading, *πρὸς χάριν λόγων*, would be weaker ('on account of his tidings').

180 *πρῶτος ἀγγέλον*, forestalling Lichas: the words mark his eagerness to assert his claim on her gratitude (190 f.).

181 f. *γάρ* as in 155.—*κρατούντα*, the pres. (= 'is victorious'), as oft. *νικῶν*: cp. n. on *O. T.* 437.—*ἀπαρχάς* refers more especially to the train of *αἰχμαλωτίδες* which the Messenger had seen with Lichas, but can also include the spoils which were to come later with Heracles. For *ἀπαρχή* said of human beings, cp.

- ΔΗ. τίν' εἶπας, ὦ γεραιέ, τόνδε μοι λόγον;
 ΑΓ. τάχ' ἐς δόμους σοὺς τὸν πολύζηλον πόσιον 185
 ἦξειν, φανέντα σὺν κράτει νικηφόρῳ.
 ΔΗ. καὶ τοῦ τόδ' ἀστῶν ἢ ξένων μαθὼν λέγεις;
 ΑΓ. ἐν βουθερείῳ λειμῶνι πρὸς πολλοὺς θροεῖ
 Δίχας ὁ κῆρυξ ταῦτα· τοῦδ' ἐγὼ κλύων
 ἀπῆξ', ὅπως τοι πρῶτος ἀγγείλας τάδε 190
 πρὸς σοῦ τι κερδάναιμι καὶ κτώμην χάριν.
 ΔΗ. αὐτὸς δὲ πῶς ἀπεστίν, εἴπερ εὐτυχεῖ;
 ΑΓ. οὐκ εὐμαρεία χρώμενος πολλῇ, γύναι.
 κύκλω γὰρ αὐτὸν Μηλιεὺς ἅπας λεῶς
 κρίνει παραστάς, οὐδ' ἔχει βῆναι πρόσω. 195
 τὸ γὰρ ποθοῦν ἕκαστος ἐκμαθεῖν θέλων
 οὐκ ἂν μεθεῖτο, πρὶν καθ' ἡδονὴν κλύειν.
 οὕτως ἐκείνος οὐχ ἐκῶν, ἐκούσι δὲ

186 ἦξειν, φανέντα σὺν κράτει] ἦξειν φανέντα· συγκράτει (with ν written over γ) L.
 187 τοῦ τόδ'] τοῦ τοδ' (sic) L. τοῦτο δ' Ald.: του τόδ' Canter: τοῦ τόδ' Brunck.
 [Dindorf, ed. 1860, has: 'τοῦτο δ' pr. τοῦτοδ' (sic) sec.,' which Subkoff repeats. The Autotype Facsimile (p. 67 A) will show, however, that the supposed acute on ν is merely a short upward stroke from the lower end of φ in φανέντα (v. 186), this φ standing just over the ν of τοῦτο. Cp. the φ of εὐφημίαν, καταστεφῆ (178), νικηφόρῳ (186).] 188 βουθερεί] Wecklein reads βουθόρῳ: Hense conj. βουκερεί: Nauck,

Arist. fr. 443 (p. 1550 b 39) *ap. Plut. Thes.* 16 Κρήτας... ἀνθρώπων ἀπαρχὴν εἰς Δελφοὺς ἀποστέλλειν. So in Eur. *Ph.* 202 the captive Φοίνισσαι describe themselves as ἀκροθίνια Λοξία.—θεοῖσι (for the synizesis, *O. C.* 964 n.) τοῖς ἐγγυρλοῖς, esp. Zeus Oltaῖος (200), Apollo, and Artemis Ortygia (210 ff.). Cp. 245 (of the captives) αὐτῷ κτήμα καὶ θεοῖς κριτόν.

184 τίνα...τόνδε: *O. C.* 68 n., *Ph.* 441. The Messenger has been explicit; but she is bewildered with joy. So in Aesch. *Ag.* 268 the Chorus makes the κῆρυξ repeat his tidings. Cp. below, 876f.

185 πολύζηλον, in this context, is best taken as 'exciting much ζῆλος,' 'admired by all': though it could also mean merely, 'very prosperous.' In *O. T.* 381 (n.) it means, 'full of emulation.'—φανέντα adds vividness to the thought of the joy that awaits her: cp. 199 ἐμφανῆ, 224 ἐναργῆ.—σὺν of attendant circumstance (*O. T.* 17).—κράτει νικηφόρῳ: κράτος is the superior strength, the mastery (*Ph.* 594 n.), which νίκη φέρεται: cp. 497: *O. C.* 1088 σθένει πινικεῖω ('triumphant might').

187 ἀστῶν ἢ ξένων, i.e. 'from whom

in the world?' Cp. *El.* 975 τίς γάρ ποτ' ἀστῶν ἢ ξένων. So far as the ξένοι are definitely conceived here, they may be supposed to arrive from Euboea.

188 βουθερεί: only here. Hesychius gives the right sense,—ἐν ᾧ βόες θέρος ὥρα νέμονται. A poet might feel that a simple compound of βοῦς and θέρος would suffice for a picturesque epithet of λειμῶν: i.e., 'the meadow of the oxen's summer' would readily suggest 'the meadow which is the summer pasture of oxen.' Those who object to such a compound seem to try it by the standard of prose.—Hesychius adds to his explanation of βουθερεί: καὶ βουθόρῳ τὸ αὐτό. Wecklein adopts this, as 'in which oxen jump about': but surely they must be οἰστροπλήγες to behave so. The word occurs only in Aesch. *Suppl.* 301 βουθόρῳ ταύρῳ (=qui vaccam salit).—The λειμῶν was in the plain of Malis, between Trachis and the Malian Gulf: cp. 194 n.

190 τοι implies that the motive was a natural one, which she will readily comprehend: cp. the frankness of the messenger in *O. T.* 1005, and of the ἐμπορος in *Ph.* 552.

DE. What news is this, old man, that thou hast told me?

ME. That thy lord, admired of all, will soon come to thy house, restored to thee in his victorious might.

DE. What citizen or stranger hath told thee this?

ME. In the meadow, summer haunt of oxen, Lichas the herald is proclaiming it to many: from him I heard it, and flew hither, that I might be the first to give thee these tidings, and so might reap some guerdon from thee, and win thy grace.

DE. And why is *he* not here, if he brings good news?

ME. His task, lady, is no easy one; all the Malian folk have thronged around him with questions, and he cannot move forward: each and all are bent on learning what they desire, and will not release him until they are satisfied. Thus their eagerness detains him against his will;

βουβότῳ or βουνύμῳ.—πρὸς πολλοὺς Herm.: πρόσπολοι MSS. 189 κήρυξ] κήρυξ L, as in O. T. 753 (corr. from κήρυξ), and *ib.* 802: though below, in 757, κήρυξ.—τοῦ δ' (*sic*, not τοῦδ') L, made from τὸν δ' by S. 190 τοῖ] omitted in Harl.: Bruck conj. σοι. 191 κτώμην] κτώμην L. 192 εὐμαρεῖα...πολλῇ] In L the first hand wrote εὐμαρεῖα...πολλῇ: S added *ι* to each word, correcting *η* to *η*. 193 παραστάς] Paley (ed. 1880) conj. περιστάς.—ἐχει] Schneidewin conj. ἔρ. 194 ἐκούσι δὲ] For δὲ Blaydes writes δῆ: Nauck conj. ἐκουσίους.

192 εἴπερ εὐτυχέι: if he comes with good news, and may therefore expect a cordial welcome (cp. 229).

193 (ἀπεστιν), οὐκ εὖμ. χρώμενος, because he does not enjoy much facility (for moving forward). For the partic. in a reply, cp. Ph. 1228.

194 Μηλιεύς: for the Ionic form, cp. Ph. 4 n. Trachis was on a rocky spur under the heights ('Trachinian Rocks') which bound the plain of Malis on s. and w.; the distance from the (ancient) coastline of the Malian Gulf was about six miles.—ἄπας: not only the Τραχίνιοι (the highlanders of Malis), but the Παράλιοι also. As to Malis, cp. Ph. Introd. p. ix.

195 κρίνει=ἀνακρίνει: cp. 314, 388, Ant. 399.—παραστάς: a crowd has gathered round him (κύκλω); and the eager people keep pressing close up to him, to put their questions. So this partic. is used of one who comes close up to a person, in a threatening way: O. C. 992 εἰ τίς σε... | κτεῖνοι παραστάς: El. 295 βοᾷ παραστάς. Thus, while the conjecture περιστάς would merely supplement κύκλω, παραστάς really adds a new touch.—βῆναι, aor., *set* forward from the place where he is halting: stronger than βαίνειν, *keep moving on*. Cp. βῆναι said of death, O. C. 1226.

J. S. V.

196 τὸ γὰρ ποθοῦν κ.τ.λ. I leave τὸ...ποθοῦν in the text, not feeling certain that it is corrupt; though I am disposed to read, with E. Thomas, τὸ γὰρ ποθεῖν. A discussion of other views will be found in the Appendix. Here I note these points.

(1) If τὸ...ποθοῦν is sound, it means, 'the feeling of desire' in the questioner's mind. It cannot mean 'his desire' in the sense of 'that which is desired by him' (τὸ ποθούμενον schol.). This, at least, is the inference from all the evidence available: see nn. on O. C. 267, 1604.

(2) τὸ ποθοῦν ἐκμαθεῖν cannot mean, then, 'to learn what is desired.' ἐκμαθεῖν, if it is to govern τὸ ποθοῦν, must be explained as having a pregnant sense, ἐκπληῆσαι μαθών, 'to satisfy the desire by learning.' Some analogies might be quoted (Ant. 399): but the phrase seems impossibly harsh.

(3) It remains, then, to take τὸ ποθοῦν as an acc. of reference: 'with regard to his curiosity, wishing to be fully informed.' This is awkward; but it is not inconceivable.

198 οὐχ ἑκὼν, ἐκούσι δὲ: the omission of μέν is like that in Ph. 971 οὐκ εἰ κακὸς σύ, πρὸς κακῶν δ' ἀνδρῶν μαθὼν κ.τ.λ. Cp. Ant. 276 (the φύλαξ) πάρεμι δ' ἄκιον

- ζύνεστιν· ὄψει δ' αὐτὸν αὐτίκ' ἐμφανῇ.
 ΔΗ. ὦ Ζεῦ, τὸν Οἴτης ἄτομον ὃς λειμῶν' ἔχεις, 200
 ἔδωκας ἡμῖν ἀλλὰ σὺν χρόνῳ χαράν.
 φωνήσατ', ὦ γυναῖκες, αἱ τ' εἴσω στέγης
 αἱ τ' ἐκτὸς αὐλῆς, ὥς ἄελπτον ὄμμ' ἐμοὶ
 φήμης ἀνασχὼν τῆσδε νῦν καρπούμεθα.
 ΧΟ. *ἀνολολυξάτω δόμοις ἐφεστίοις 205
 ἀλαλαγαῖς *ἃ μελλόνυμφος, ἐν δὲ

200 δς] L has δσ made from ὦσ by S. 201 χρόνῳ χαράν] made from χρόνῳ χαρά in L. 202 φωνήσατ'] A stroke before this word in L indicates a change of person. 204 ἀνασχὼν] ἀνασχῶν (ὦ from ὦ) L, with σ written over ω.—τῆσδε] Blaydes conj. τῆσδ' δ. 205—224 L divides the vv. thus:—ἀνολο-

οῦχ ἐκούσιν. Here, too, perhaps, the conceit is meant to be a trait of homely humour.

200 τὸν Οἴτης ἄτομον . . . λειμῶν'. The uplands of Oeta were sacred to Zeus (1191). Lands dedicated to gods might be cultivated for the profit of the temples (238 n.). Sometimes, however, they were left idle, or served merely for ornament. It was in such cases more especially that they were said to be ἀνεμένα. Cp. Plato *Legg.* 761 C εἰ τί που ἄλλος ἢ τέμενος περὶ ταῦτα ἀνεμένον ἦ, τὰ ρεύματα ἀφιέντες εἰς αὐτὰ τὰ τῶν θεῶν ἱερὰ κοσμήσαι. Athen. p. 503 C τοὺς ἀλσώδεις καὶ συσκίους τόπους τοὺς τοῖς θεοῖς ἀνεμένους. So Demeter reproves the wood-cutter in her grove: Callim. *Hymn. Cer.* 47 τέκνον, ὅτις τὰ θεοῖσιν ἀνεμένα δένδρεα κόπτεις, | τέκνον, ἐλίνυσον. The exquisite verses of Eur. (*Hēr.* 75 ff.) describe an inviolable meadow of Artemis: ἐνθ' οὔτε ποιμὴν ἀξιοὶ φέρβειν βοτά, | οὐτ' ἡλθέ πω σίδηρος, ἀλλ' ἀκήρατον | μέλισσα λειμῶν' ἡρνὸν διέρχεται. In a Cretan precinct of the Dictæan Zeus, it was forbidden to keep flocks or sheepfolds, to sow, or to cut timber (*C. I. G.* II. p. 1003). With ἄτομον cp. Hesych. ἀδρέπανον· ἀδρεπτον· θεοῖς ἀνακείμενον. Σοφοκλῆς.

201 ἀλλὰ, 'at least'; 320, *O. C.* 1276 n.: σὺν χρόνῳ, *Ai.* 306 ἐμφρων μόλις πως σὺν χρόνῳ καθίσταται: *O. C.* 1653.

202 εἴσω = ἐνδον, as 867, and oft.; but it properly implies motion (336, 492, 693, 900). The form εἴσω is here used, as in *O. C.* 18, without metrical necessity; and it has been held that the form εἴσω (which does not occur in Ar.) was ad-

mitted in Tragedy only when metre required it: *Ani.* 491 is, however, an exception.—στέγης... αὐλῆς: the second word here is a mere synonym for the first; hence Kvíčala conjectures αὐτῆς: but see n. on *O. C.* 1501. Those 'within' are her handmaidens; those 'without,' the Chorus.—ὄμμα φήμης τῆσδε, ἀελπτον ἔμοι ἀνασχόν: for the fig. sense of ὄμμα, cp. *O. T.* 987 n. As said of sunrise, etc., ἀνίσχω is more usual than ἀνέχω: yet cp. Bekk. *Anecd.* p. 400. 4 ἀνέχουν· τὸ ἀνατέλλειν τὸν ἥλιον ἢ τὴν σελήνην.

The wording here, ὥς... ἀνασχόν, is so suggestive of an acc. abs. (*O. C.* 380 n.), that it had occurred to me, as to Mr Blaydes, to ask whether τῆσδε ought not to be τῆσδ' δ: but the answer, I think, is that this would practically make ἀελπτον too prominent; the surprise would be more emphasised than the joy.

205—224 This lively 'dance-song' (ὑπόρχημα) is the direct response of the Chorus to Deianeira's appeal (202 φωνήσατ'),—expressing their delight at the good news. As Dr W. Christ, who calls it 'a paean to Artemis and Apollo,' justly remarks (*Metrik* § 443), its contents clearly point to a distribution of the verses between different singers. (1) The first part, down to v. 215 (Νύμφας), is an invitation to song and dance; this would be given either by the coryphaeus, or by the leader of one semichorus. (2) The second part, vv. 216—220 (ἀέρομ'... ἀμιλλαν), is the response, delivered by the leader of the other semichorus. (3) Then, at v. 221, the whole Chorus joins in with the refrain of the paean, ὦ ὦ Παιάν.

but thou shalt presently see him face to face.

DE. O Zeus, who rulest the meads of Oeta sacred from the scythe, at last, though late, thou hast given us joy! Uplift your voices, ye women within the house and ye beyond our gates, since now we are gladdened by the light of this message, that hath risen on us beyond my hope!

CHORUS.

Let the maidens raise a joyous strain for the house, with songs of triumph at the hearth; and, amidst them, let the

λύετε — | ἀλαλαῖς — και | νόσ — | κλαγγά — | ἀπόλλωνα — | ὁμοῦ δ' — | ἀνάγετ' — |
βοᾶτε — | ἄρτεμιν — | ἐλαφάβδον — | γείτονας τε — | αἶρομ — | τὸν αὐλὸν — | ἰδοῦ
μ' — | εὐοί — | ὑποστρέφω — | ἰὼ ἰὼ — | ἴδε ἴδ' — | γύναι — | πάρεστ' ἐναργή. 205 ἀνο-
λολύετω Burges: ἀνολολύετε L: ἀνολολύετε r. Seidler conj. ἀνολολύεατ' ὦ.—
δόμοις MSS.: δόμος Burges: νόμος r' Wecklein. 206 ἀλαλαῖς L, A, etc.:
ἀλαλαγαῖς r (B, Vat., etc.): ἀλαλαῖς Schneidewin.—δ μελλόνυμφος MSS.: δ μελ-
λόνυμφος Erfurdt.

(4) The coryphaeus then gives the last three verses, which introduce the next scene.—For the metres, see Metrical Analysis.

205 ε. ἀνολολύετω has been recognised by almost all recent critics and metrists as a certain correction of ἀνολο-
λύετε (L) or -ατε. But I should keep the MS. δόμοις, merely reading α for δ with Erfurdt. The clue to a right interpretation here depends on two points in the context. (1) Deianeira has called for a joyous cry from the women *in the house*, and from those *outside of it* (203 f.). The first words of the Chorus accordingly appeal to the women *in the house*,—as is marked, not only by δόμοις, but by ἐφεσ-
τίους, adding that the *men* of the household are to join in. Then, at v. 210, ὁμοῦ δὲ...παῖδ'...ὦ παρθέναι, the maidens of the Chorus are invited to raise the paeon. (2) The words ἐν δὲ κοινὸς ἀρσένων κ.τ.λ. could not have been used unless a reference to *women* had preceded; it is not enough that it should follow, in ὦ παρθέναι, at v. 210.

Hence we have to choose between these views, of which I prefer the first. (1) δ μελλόνυμφος, 'she whose nuptials are soon to come,' is a poetical phrase for *virgo nubilis*, and denotes the maidens of the household generally. Nauck, reading δόμοις...δ μελλόνυμφος, gives this sense to it, but admits that the masc. ('*quisquis nubilis est*') is awkward: rather it is impossible. (2) δ μελλόνυμφος = 'she who

is soon to be (re-)united to a husband,' i.e. Deianeira. This is a forcing of the Greek word which can easily be smoothed over in an English paraphrase, but which would probably have seemed very strange to a Greek. (3) Reading δόμος...δ μελλόνυμφος, 'the household of maidens,' i.e. 'the maidens of the household.' This seems an untenable usage: moreover the metre condemns δόμος.—Another version of this reading, 'the house which is soon to receive the husband,' not only strains μελλόνυμφος, but fails to supply the necessary antithesis to ἀρσένων.

ἀνολολύετω: the ὀλολυγὴ or ὀλολυγμός was a cry to the gods, usually expressive of joy or hope, in prayer or sacrifice; and it is especially said of women (e.g. *Il.* 6. 301, *Od.* 3. 450: Aesch. *Theo.* 268 etc.). But this verb denotes a cry of horror in *El.* 750.—δόμοις, rather 'for the house' (dat. of interest) than merely 'in it'; cp. Aesch. *Ag.* 27 δόμοις | ὀλολυγμὸν εὐφημοῦντα τῇδε λαμπάδι | ἐπορθιάζειν.—ἀλαλαγαῖς, probably due to Triclinius, has been received instead of ἀλαλαῖς by many recent edd., in order that the first foot of the verse may be a tribrach (see Metr. Analysis). ἀλαλή was the more frequent form; but the other occurs as a *v. l.* in Eur. *Phoen.* 335, as ἀλαλαῖς is a *v. l.* for ἀλαλαῖ in Ar. *Av.* 1761: and a loss of αλ or αγ would of course have been easy. The ἀλαλή was a cry of triumph (*Ant.* 133 n.).

κοινὸς ἀρσένων ἵτω
 κλαγγὰ τὸν εὐφάρετραν
 *Ἀπόλλω προστάταν· ὁμοῦ δὲ
 παιᾶνα παιᾶν' ἀνάγετ', ὦ παρθένοι, 210
 βοᾶτε τὰν ὁμόσπορον
 Ἄρτεμιν Ὀρτυγίαν ἐλαφαβόλον, ἀμφίπυρον,
 γείτονάς τε Νύμφας. 215
 αἰέρομ', οὐδ' ἀπώσομαι
 τὸν αὐλόν, ὦ τύραννε τᾶς ἐμᾶς φρενός.
 ἰδοὺ μ', ἀναταράσσει
 εὐοῖ μ'
 ὁ κισσός, ἄρτι βακχίαν 220
 ὑποστρέφων ἄμιλλαν.
 ἰὼ ἰὼ Παιάν·
 ἴδ', ὦ φίλα γύναι,
 τάδ' ἀντίπρωρα δὴ σοι
 βλέπειν πάρεστ' ἐναργῇ.

209 Ἀπόλλω Dindorf: Ἀπόλλωνα MSS. 210 παιᾶνα παιᾶν' παιᾶνα παιᾶνα MSS.
 214 After Ὀρτυγίαν Dindorf inserts θεῶν: Wecklein (*Ars Soph. em.* p. 33) and
 Blaydes suggest τὰν. 216 αἰέρομ' αἰέρομαι (without elision) Erfurdt, Hartung,

207 π. κοινός, fem.: cp. *O. C.* 751 n.
 —The acc. τὸν εὐφ. Ἀπ. depends on ἵτω
 κλαγγὰ as = ὑμνείτω: cp. *El.* 123 τάκεις
 ...οἰμωγὰν | ...Ἀγαμέμνονα: *ib.* 556 εἰ δὲ
 μ' ὦδ' αἰετὸς ἐξήρχεσθαι. —Ἀπόλλω, the
 shorter form of the acc., as in *O. C.* 1091
 (lyr.): like Ποσειδῶ, it was used chiefly
 after νῆ τὸν, μὰ τὸν. —προστάταν: cp.
El. 637 Φοῖβε προστατήριε, —with refer-
 ence to his image being placed in front of
 houses. Paus. (1. 44. 2) saw at Megara a
 hieron of Apollo Προστατήριος. C. O.
 Müller (*Dorians* bk 11. ch. 2 § 6) points
 out that the title προστατῆς was given to
 Apollo in the Ionian colonies of Miletus,
 on the shores of Pontus. So, as protec-
 tor of roads, he is ἀγυιεύς. Artemis, too,
 is called προστατήρια, Aesch. *Th.* 449.

211 ἀνάγετ': cp. Eur. *El.* 125 ἴθι τὸν
 αὐτὸν ἔγειρε γόνον, | ἀναγε πολύδακρυ ἀδο-
 νάν: *id.* *Ph.* 1350 ἀνάγετ' ἀνάγετε κωκυτόν.

218 π. Ἄρτεμιν Ὀρτυγίαν. The
 epithet was usu. understood as meaning
 'born in Ortygia.' That name, like Nysa,
 was associated with various places (as
 Syracuse; Aetolia, schol. Apoll. Rh. 1.
 419; Ephesus, Strabo 14. 639); but
 most frequently with Delos, as a name
 either for that island itself, or for some

islet near it (Rheneia?): cp. *Hom. h.*
Apoll. 16, which describes Artemis and
 Apollo as born, τὴν μὲν ἐν Ὀρτυγίῃ, τὸν
 δὲ κραναῇ ἐνὶ Δήλῳ. The epithet is paro-
 died by Ar. *Av.* 870 Δημοῖ ὀρτυγομήτρα
 ('Quail mother'). Asteria, Leto's sister,
 was said to have escaped from Zeus by
 taking the form of a quail (ὀρτυξ): Apol-
 lod. 1. 2 § 2. One theory explains the
 name Ortygia as simply 'abounding with
 quails'; another (Preller vol. 1. p. 238)
 supposes that the ὀρτυξ was taken as the
 type of a good mother; but the question
 remains uncertain.

Artemis was worshipped on the coasts
 near Malis (637 n.), but we have no proof
 that the name Ὀρτυγία was specially
 given to her there. Perhaps the poet uses
 it here merely as one of her standing
 epithets. —ἐλαφαβόλον (like θανατοφόρα,
O. T. 180): see on *O. C.* 1092 f. —ἀμφί-
 πυρον: with a torch in each hand: see
 on *O. T.* 207. —Νύμφας: the Μαλιάδες
 νύμφαι (*Ph.* 724 ff., n.) of Malian hills,
 woods, and streams.

216 αἰέρομ'. Homeric verse admits
 the elision of αι in the verbal endings
 -μαι, -σαι (except in the infin.), -ται,
 -σθαι. There is no other example of it in

shout of the men go up with one accord for Apollo of the bright quiver, our Defender! And at the same time, ye maidens, lift up a paean, cry aloud to his sister, the Ortygian Artemis, smiter of deer, goddess of the twofold torch, and to the Nymphs her neighbours!

My spirit soars; I will not reject the wooing of the flute,—O thou sovereign of my soul! Lo, the ivy's spell begins to work upon me! Eueo!—even now it moves me to whirl in the swift dance of Bacchanals!

Praise, praise unto the Healer! See, dear lady, see! Behold, these tidings are taking shape before thy gaze.

Nauck: Hense would insert $\pi\delta\delta'$ between $\delta\epsilon\iota\rho\omicron\mu\alpha\iota$ and $\omicron\delta\delta'$. Reiske conj. $\delta\epsilon\iota\sigma\omicron\mu\alpha\iota$. **218** $\lambda\delta\omicron\upsilon\ \mu'$ MSS.: $\lambda\delta\omicron\upsilon\ \lambda\delta\omicron\upsilon\ \mu'$ Dindorf. **219** $\epsilon\upsilon\omicron\iota\ \mu'$ MSS.: $\epsilon\upsilon\omicron\iota\ \epsilon\upsilon\omicron\iota$ (without μ') Dindorf. **220** $\beta\alpha\kappa\chi\iota\alpha\nu$ Brunck: $\beta\alpha\kappa\chi\epsilon\iota\alpha\nu$ MSS. **221** $\Pi\alpha\iota\acute{\alpha}\nu$ MSS.: $\Pi\alpha\iota\acute{\alpha}\nu\ \Pi\alpha\iota\acute{\alpha}\nu$ Dindorf. **222** $\iota\delta'$ Dindorf: $\iota\delta\epsilon\ \iota\delta'$ MSS.— $\gamma\acute{\upsilon}\nu\alpha\iota$] Dind. writes $\gamma\upsilon\gamma\alpha\iota\kappa\acute{\omega}\nu$.

Tragedy; but it does not seem impossible that Sophocles should have used the familiar epic licence in a lyric passage. If we read $\delta\epsilon\iota\rho\omicron\mu\alpha\iota\ \omicron\delta\delta'\ \delta\pi\acute{\omega}\sigma\omicron\mu\alpha\iota$, a cyclic dactyl is substituted for a trochee; which does not seem very likely in this metrical context. (Cp. J. H. H. Schmidt, *Compositionslehre* p. cxlii., and W. Christ, *Metrik* p. 378.) In the lemma of the schol. we certainly find $\delta\epsilon\iota\rho\omicron\mu\alpha\iota\ \omicron\delta\delta'\ \delta\pi\acute{\omega}\sigma\omicron\mu\alpha\iota$: but that proves nothing.—For the sense ($\mu\epsilon\tau\epsilon\omega\pi\acute{\iota}\sigma\tau\omicron\mu\alpha\iota\ \epsilon\upsilon\ \tau\acute{\omega}\ \chi\omicron\rho\epsilon\upsilon\epsilon\iota\nu$ schol.), cp. Ar. *Eccl.* 1179 $\alpha\lambda\pi\epsilon\sigma\theta'\ \delta\iota\omega\iota\ \iota\alpha\iota\ \epsilon\upsilon\alpha\iota$.

217 $\tau\acute{\omicron}\nu\ \alpha\upsilon\lambda\acute{\omicron}\nu$, the instrument associated with religious enthusiasm, and more esp. with the Dionysiac worship. In Attic Tragedy the lyre seems to have been the older instrument (cp. Ar. *Ran.* 1304, 1285): but after the time of Aeschylus, at least, the $\alpha\upsilon\lambda\acute{\omicron}\varsigma$ was the regular one. Cp. A. Müller, *Gr. Bühnenalt.* p. 192 n. 3.— $\delta\ \tau\acute{\upsilon}\rho\alpha\nu\iota$ clearly refers to the $\alpha\upsilon\lambda\acute{\omicron}\varsigma$ (for the change to the voc., cp. 99)—not to Apollo or Dionysus.—The words $\tau\acute{\alpha}\varsigma\ \epsilon\mu\acute{\alpha}\varsigma\ \phi\rho\epsilon\nu\acute{\omicron}\varsigma$ bring out the spiritual sense of $\tau\acute{\upsilon}\rho\alpha\nu\iota$, and express the compelling influence of the flute.

218 $\lambda\delta\omicron\upsilon\ \mu'$: this μ' must depend on $\lambda\delta\omicron\upsilon$: that after $\epsilon\upsilon\omicron\iota$ depends on $\delta\iota\nu\alpha\tau\alpha\rho\acute{\alpha}\sigma\sigma\epsilon\iota$, the shriek being here literally an 'interjection.'

$\delta\ \kappa\iota\sigma\sigma\acute{\omicron}\varsigma$: the ivy was sacred to Dionysus, who is styled $\kappa\iota\sigma\sigma\epsilon\upsilon\varsigma$ (Paus. 1. 31 § 6), $\kappa\iota\sigma\sigma\omicron\phi\acute{\omicron}\rho\omicron\varsigma$, $\kappa\iota\sigma\sigma\omicron\chi\alpha\iota\tau\eta\varsigma$, etc.: cp. Ovid *Fasti* 3. 767 *hedera est gratissima Baccho*. It was worn by bacchanals (Eur. *Bacch.* 81); though there seems to be no proof that it was worn, at least ordinarily,

by tragic choreutae. Here, however, the Trachinian maidens *imagine* themselves to be bacchanals; the music of the $\alpha\upsilon\lambda\acute{\omicron}\varsigma$ suggests the spell of the $\kappa\iota\sigma\sigma\acute{\omicron}\varsigma$: and they speak as if the ivy on their brows was sending its mystic power through their whole frames, stirring them to the dance. Just so the laurel was the symbol of poetical inspiration.

$\beta\alpha\kappa\chi\iota\alpha\nu\ \dots\ \delta\mu\iota\lambda\lambda\alpha\nu$, the Bacchic competition of eager dancers, i.e., the swift dance itself. $\delta\mu\iota\lambda\lambda\alpha$ is oft. thus associated with eager speed: cp. O. C. 1062 $\rho\eta\mu\phi\alpha\rho\mu\acute{\alpha}\tau\omicron\iota\varsigma\ \delta\mu\iota\lambda\lambda\alpha\iota\varsigma$: *El.* 861 $\chi\alpha\lambda\alpha\rho\gamma\acute{\omicron}\iota\varsigma\ \epsilon\upsilon\ \delta\mu\iota\lambda\lambda\alpha\iota\varsigma$: *Ant.* 1065 $\tau\rho\acute{\omicron}\chi\omicron\upsilon\varsigma\ \delta\mu\iota\lambda\lambda\eta\tau\eta\tau\eta\varsigma$.— $\delta\pi\omicron\sigma\tau\rho\acute{\epsilon}\phi\omega\nu$, lit., 'whirling a little' (cp. $\delta\pi\omicron\kappa\iota\nu\epsilon\iota\nu$): i.e., just beginning to set the dance in movement. Not, 'bringing back.'

221 $\iota\omega\ \iota\omega\ \Pi\alpha\iota\acute{\alpha}\nu$: the refrain ($\epsilon\phi\acute{\omicron}\rho\mu\iota\omicron\nu$) of the paean: the whole Chorus would strike in here (cp. n. on 205—224). Dindorf adds a second $\Pi\alpha\iota\acute{\alpha}\nu$, on the assumption that the verse is an iambic dimeter, comparing Ar. *Ach.* 1212, where the MSS. have $\iota\omega\ \iota\omega\ \Pi\alpha\iota\acute{\alpha}\nu\ \Pi\alpha\iota\acute{\alpha}\nu$ (*Metra Aeschyli* 1. etc., p. 119). But the MS. reading is kept by most critics, including W. Christ (*Metrik*, § 443).

222 $\iota\delta'$. The MSS. have $\iota\delta\epsilon\ \iota\delta'$. The hiatus would be justified by the slight pause after $\iota\delta\epsilon$: cp. *Ph.* 832 $\iota\theta\iota\ \iota\theta\iota\ \mu\omicron\iota\ \pi\alpha\iota\acute{\omega}\nu$ (n.). But most edd. agree with Dindorf in omitting $\iota\delta\epsilon$: and they are probably right, since it disturbs the otherwise regular metre of vv. 221—224.

223 $\epsilon\ \tau\acute{\alpha}\delta'$: the good tidings (180 ff.) of which their minds are full.— $\epsilon\iota\nu\alpha\rho\gamma\acute{\eta}$ (cp. 11 n.) is strengthened by $\delta\iota\nu\acute{\iota}\pi\rho\omega\rho\alpha$.

- ΔΗ. ὀρώ, φίλαι γυναῖκες, οὐδέ μ' ὄμματος 225
 *φρουρὰν παρήλθε τόνδε μὴ λεύσσειν στόλον.
 χαίρειν δὲ τὸν κήρυκα προϋννέπω, χρόνῳ
 πολλῶ φανέντα, χαρτὸν εἴ τι καὶ φέρεις.

ΛΙΧΑΣ.

- ἀλλ' εὖ μὲν ἴγμεθ', εὖ δὲ προσφωνούμεθα,
 γύναι, κατ' ἔργου κτήσιν· ἀνδρα γὰρ καλῶς 230
 πράσσοντ' ἀνάγκη χρηστὰ κερδαίνειν ἔπη.
 ΔΗ. ᾧ φίλτατ' ἀνδρῶν, πρῶθ' ᾧ πρῶτα βούλομαι
 δίδαξον, εἰ ζῶνθ' Ἡρακλέα προσδέξομαι.
 ΛΙ. ἔγωγέ τοι σφ' ἔλειπον ἰσχύοντά τε
 καὶ ζῶντα καὶ θάλλοντα κοῦ νόσῳ βαρύν. 235
 ΔΗ. ποῦ γῆς, πατρώας εἴτε βαρβάρου; λέγε.
 ΛΙ. ἀκτὴ τις ἔστ' Εὐβοίς, ἐνθ' ὀρίζεται

226 φρουρὰν Musgrave: φρουρά MSS.—μῆ] Hermann conj. μῆ οὐ.—λεύσσειν made from λεύσειν in L. 228 φέρεις L: φέρει r. 230 ἔργου κτήσιν] Hense

225 ε. οὐδέ μ' ὄμματος φρουρὰν παρήλθε: the acc. of the part (=φρουροῦν ὄμμα) follows the pers. pron.; cp. *Ph.* 1301 μέθες με...χείρα. The subject to παρήλθε ('this sight') is easily supplied from τὰδ' in 223. For the phrase, cp. *Ph.* 151 φρουρεῖν ὄμμ' ('that the eye should watch'). The MS. φρουρά is possible: the sense would then be, 'nor has the task of watching with the eye escaped my care.' But the phrase appears somewhat less natural; and the nom. φρουρά may have been generated by παρήλθε.—μῆ λεύσσειν: it is unnecessary to insert οὐ: cp. 90 n.

227 ε. προϋννέπω, *primum iubeo*, with acc. and inf., like λέγω in 137 (n.), and ἐννέπω in *O. T.* 350.—φέρεις: for the change to direct address, cp. *O. C.* 1353 f. (τοῦδ' followed by ᾧ κάκιστε). For καὶ emphasizing the verb, cp. *O. T.* 851 εἰ δ' οὖν τι κάκτεροιτο.

229 ἀλλ' replies to the doubt implied in χαρτὸν εἴ τι καὶ φέρεις. Hence the two co-ordinated clauses are here equally important: this is not a case in which the main stress is on the clause with δέ (as in *O. C.* 1536, *Ph.* 503).

230 ε. κατ' ἔργου κτήσιν. As νίκη can be called a κτήμα (*Ph.* 81), and as ἔργον itself often = 'a notable deed' (*Ant.* 730 n.), so κεκτήσθαι ἔργον might well mean, 'to have made an achievement

one's own.' The phrase in the text, then, seems sound, as meaning, 'the achievement of the deed' (= 'the deed achieved'). We cannot understand, 'the acquisition (booty) made by the deed.'—ἀνδρα γὰρ κ.τ.λ.: γὰρ refers to κατ' ἔργου κτήσιν: the welcome befits the deed, for the deed has prospered.—καλῶς πράσσοντ' κ.τ.λ.: the sensitive Greek was quick to see his good or bad fortune mirrored in the behaviour of his neighbours: cp. n. on *Ph.* 1353. We must not, then, alter καλῶς to καλὰ,—a change which Nauck thinks 'necessary.'

232 ε. ᾧ πρῶτα βούλομαι, sc. διδάσκεισθαι. For the plur., cp. 64.—Ἡρακλέα, — — —: it is needless to assume synizesis, since a proper name excuses an anapaest in any foot except the 6th. Another choriambic name ('Ἀντιγόνη) holds the same place in *O. C.* 507. Below, in v. 476—the only other place where Soph. has the acc. of Ἡρακλῆς—most editors write Ἡρακλῆ (L. having Ἡρακλεῖ), since Ἡρακλέα, at the end of a verse, must be a trisyllable, and the synizesis of -εα, in that position, would be awkward. So, too, in *Ar. Th.* 26, where the Ravenna MS. has Ἡρακλέα at the end of the v., Dind. writes Ἡρακλῆ. In Attic inscriptions the acc. of proper names in -κλῆς is regularly -κλέα down to c. 300 B.C.; later it is -κλήν; while -κλή does not occur. The

DE. I see it, dear maidens; my watching eyes had not failed to note yon company. [*Enter LICHAS, followed by Captive Maidens.*—All hail to the herald, whose coming hath been so long delayed!—if indeed thou bringest aught that can give joy.

LICHAS.

We are happy in our return, and happy in thy greeting, lady, which befits the deed achieved; for when a man hath fair fortune, he needs must win good welcome.

DE. O best of friends, tell me first what first I would know,—shall I receive Heracles alive?

LI. I, certainly, left him alive and well,—in vigorous health, unburdened by disease.

DE. Where, tell me—at home, or on foreign soil?

LI. There is a headland of Euboea, where to Cenaeon

conj. *ἐργ'* ὀνήσιμ'.

228 *Ἡρακλέα* MSS.: *Ἡρακλή* Dindorf.

236 L

points thus: *ποῦ γῆς πατρίδος εἶτε βαρβάρου λέγε.*

237 *Εὐβοίς*] *εὐβοῖα* L.

-κλή form is frequent, however, in non-Attic inscr. (as those of Delos, Delphi, Sparta), though not before 228 B.C. (Meisterhans, p. 58).

234 *ἐγγέ τοι*: for *γέ τοι*, cp. *O. C.* 1324.—*ἐλαπον*: 76 n.—In the sequel, Deianeira dies before Heracles is brought home. The answer of Lichas is unconsciously evasive; it is also undesignedly suggestive of a contrast between the hero's present state, and that in which he is to arrive, *νόσφ βαρύς*.—*ισχύοντά τε καὶ ζώντα*. The word *ζώντα* was prompted by the form of D.'s question; and the double copula, *τε καὶ*, links *ισχύοντα* with it more closely than the following words are linked by the simple *καί*. Hence the whole phrase, 'strong as well as alive,' = 'not only alive, but strong.'—*θάλλοντα* is more than *ισχύοντα*, as implying radiant health: cp. *El.* 952 *βίω θάλλουσ'*: *Eur. I. A.* 1223 ff. *ἀρά σ'... ὀψομαι | ζῶσάν τε καὶ θάλλουσιν*;—*κού νόσφ βαρύν*: cp. *O. T.* 58 *γνωτὰ κούκ ἀγνωτὰ* (n.).

236 *ποῦ γῆς* (*ἐλπίες*), (*εἶτε*) *πατρίδας εἶτε βαρβάρου* (*ἐλπίες*); where did you leave him,—whether it was in Greece or abroad that you left him? *εἶτε*, either doubled or single, is thus used, with ellipse of the verb, when a statement or a question is to include two alternative suppositions: cp. *Plat. Legg.* 844 *ὃς ἂν ἀγροίκου ὁπώρας γεύσεται, βοτρυῶν εἶτε*

καὶ σύκων [*sc. ἐγεύσατο*],...*εἴτ' ἐν τοῖς αὐτοῦ χωρίοις εἶτε καὶ ἐν ἄλλων*,...*πεντήκοντα ὀφειλέτω δραχμάς*. So, with a single *εἶτε*, *O. T.* 517: with doubled *εἶτε*, *ib.* 194, 1049. In such sentences *εἶτε* becomes practically equivalent to *ἢ*. But it cannot, of course, replace *ἢ* in a *direct* statement or question: *i.e.*, 'This is either good or bad,' could not be rendered, *τοῦτο εἴτ' ἀγαθὸν εἶτε κακὸν ἐστί*. Hence the following punctuation, adopted by Dindorf, is impossible:—*ποῦ γῆς; πατρίδας εἶτε βαρβάρου; λέγε*. This would require *ἢ* instead of *εἶτε*. (Paley, who follows Dindorf, seems to have felt a misgiving; 'The use of *εἶτε* for *ἢ*,' he says, 'is remarkable.')—Ellendt prefers a third way of pointing, which L (see *cr. n.*) also suggests:—*ποῦ γῆς; πατρίδας εἶτε βαρβάρου, λέγε* ('say whether...'). The objection to this is that it throws too much emphasis on the distinction between Greek and foreign soil.

πατρίδας (*γῆς*) = *πατρίδος* (as in *O. C.* 1292 etc.), *i.e.* *Hellas*, as the land of his ancestors (not as 'the land of his father Zeus'). Cp. 1060 *οὐθ' Ἑλλὰς οὐθ' ἀγλασσος*. The rumours reported by Hyllus spoke of Heracles as freed from Omphalē, but left it doubtful whether he was yet in Euboea (69—75).

237 *Εὐβοίς*: 74 n. The north-western extremity of Euboea is a small peninsula, which runs out westward just

- βωμοὺς τέλη τ' ἔγκαρπα Κηναίῳ Διί.
 ΔΗ. εὐκαταῖα φαίνων, ἥ 'πὸ μαντείας τινός;
 ΛΙ. εὐχαῖς, ὅθ' ἦρει τῶνδ' ἀνάστατον δορὶ 240
 χώραν γυναικῶν ὧν ὄρας ἐν ὄμμασιν.
 ΔΗ. αὐταὶ δέ, πρὸς θεῶν, τοῦ ποτ' εἰσὶ καὶ τίνες;
 οἰκτραὶ γάρ, εἰ μὴ ξυμφοραὶ κλέπτουσί με.
 ΛΙ. ταύτας ἐκείνος Εὐρύτου πέρσας πόλιν 245
 ἐξείλεθ' αὐτῷ κτήμα καὶ θεοῖς κριτόν.
 ΔΗ. ἦ καπὶ ταύτῃ τῇ πόλει τὸν ἄσκοπον
 χρόνον βεβῶς ἦν ἡμερῶν ἀνῆριθμον;
 ΛΙ. οὐκ, ἀλλὰ τὸν μὲν πλείστον ἐν Λυδοῖς χρόνον
 κατείχεθ', ὡς φήσ' αὐτός, οὐκ ἐλεύθερος,
 ἀλλ' ἐμποληθείς. τοῦ λόγου δ' οὐ χρὴ φθόνον, 250

238 τέλη L, with most MSS.: but A is one of a few which have τελεί, and so Ald. reads. 239 φαίνων] Nauck conj. κραινων. 240 εὐχαῖς L, with most MSS.: εὐκατ' A, R, V³, Ald.—δορὶ MSS., as always: δόρει Dindorf. See on O. C. 1304. 248 ξυμφοραὶ A (and a few others), Ald.: ξυμφορᾶι L (the i

opposite the mouth of the Malian Gulf. It ends in the promontory once called Κήναιον, and now Cape Litháda. Zeus Κήναιος was worshipped on the neighbouring hill-tops (upwards of 2800 ft. in height), as on so many other summits (cp. *Ph.* 1040 n.): Aesch. fr. 29 Εὐβοῖδα κάμπτων ἀμφὶ Κηναίου Διὸς | ἀκτῆν. The legendary Oechalia, which Heracles sacked, was not near Cenaeum, but some 50 miles S.E. of it, in the territory of Eretria (Hecataeus *ap.* Paus. 4. 2. 3: Strabo 10 p. 448). Sophocles shows his knowledge of this tradition by his reference to the hero's *march* from Oechalia to Cenaeum (750 εἶρπε).

ὀρίζεται βωμοὺς: the verb denotes properly the act of tracing the temenos in which the altars were to stand. Cp. Her. 3. 142 Διὸς...βωμόν ἰδρύσατο καὶ τέμενος περὶ αὐτὸν οὐρίσει. In v. 754 the act. ὀρίζει is used: the midd. occurs in Xen. *An.* 7. 5. 13 στήλας ὀρισάμενοι. The plur. βωμοὺς (as in 754, 993) might be used of a single altar (cp. *Ani.* 1006), but here prob. denotes several,—the sacrifice being on so great a scale (760 ff.).—τέλη τ' ἔγκαρπα, tributes (or dues) of fruits; i.e., the revenues derived from a temenos containing fruit-trees or capable of yielding crops. The poet can say, ὀρίζεται τέλη ἔγκαρπα, because he is thinking of the temenos itself (cp. 754). Such lands

were sometimes cultivated under the direct control of the priests; sometimes they were let to tenants: cp. Plat. *Legg.* 759 E ταμίας...καὶ τεμενῶν καὶ καρπῶν τούτων καὶ μισθώσεων κυρίους. C. I. G. 4474 (a κώμη is attached to a shrine of Zeus), ὅπως ἡ ἀπὸ ταύτης πρόσδοδος ἀναλίσκηται εἰς τὰς κατὰ μῆνας συντελουμένας θυσίας καὶ ἄλλα τὰ πρὸς αὐξήσιν τοῦ ἱεροῦ συντείνοντα κ.τ.λ.

239 ε. εὐκαταῖα...ἥ 'πὸ μαντείας: he may have vowed them *before* the event; or, *after* it, an oracle may have demanded them. Thus, after the battle of Salamis, the Delphian Apollo claimed a thank-offering from the Aeginetans (Her. 8. 122).—φαίνων, presenting them, in fulfilment of the promise. This is a rare use of the verb, but somewhat like that in O. C. 721 νῦν σὸν τὰ λαμπρὰ ταῦτα δὴ φαίνεν ἔπη (n.), 'to make those bright praises seen in deeds.'

240 εὐχαῖς, causal dat.: cp. 1127: O. C. 332 f.—ἀνάστατον, proleptic: cp. 106 ἀδακρύτων.

241 ὦν: for the attract., cp. O. C. 35 n.—ἐν ὄμμασιν: *Ani.* 764 ἐν ὀφθαλμοῖς ὀρών (n.).

242 τοῦ ποτ' εἰσὶ: schol. ἀντὶ τίνος εἰσὶ δεσπότην. Their appearance in charge of the herald shows that they are captives, and consequently slaves (302): she asks, then, who is their captor.

Zeus he consecrates altars, and the tribute of fruitful ground.

DE. In payment of a vow, or at the bidding of an oracle?

LI. For a vow, made when he was seeking to conquer and despoil the country of these women who are before thee.

DE. And these—who are they, I pray thee, and whose captives? They deserve pity, unless their plight deceives me.

LI. These are captives whom he chose out for himself and for the gods, when he sacked the city of Eurytus.

DE. Was it the war against that city which kept him away so long, beyond all forecast, past all count of days?

LI. Not so: the greater part of the time he was detained in Lydia,—no free man, as he declares, but sold into bondage.

No offence should attend on the word,

added by S). Most of the later MSS. have *ξυμφορῇ*, which is preferred by Schneidewin and Campbell. **245** *ἐξελεθ'* r: *ἐξήλεθ* (ή from ἦ) L.—*αὐτῷ* *αὐτῶ* L. **246** *ἀσκοπον*] Herwerden conj. *ἀσπετον*. **247** *ἀνθριθμον* A: *ἀρίθμιον* (made from *ἀρίθμειον*) L. Erfurdt conj. *ἀνθριθμος*: Wakefield, *ἀνθριθμων*. **249** *ὥς φήσ'* *ὡς φησ'* L.

Hence a slight emphasis falls on *ἐκεῖνος* (244).

243 *οἰκτρὰ γάρ*: '(I ask this,) for they deserve pity, unless their present plight deceives me,'—i.e., unless it excites greater pity than I should feel if I knew more.—*ξυμφορῇ* is much better than the v.l. *ξυμφορῇ*, which would easily arise from a wish to have the same subject in both clauses. When a common word for fraud, such as *κλέπτειν*, is used in the figurative sense, 'to produce an illusion,' it is evidently fitter that the subject to the verb should *not* be a human being. Cp. *Ant.* 681 *εἰ μὴ τῷ χρόνῳ κεκλέμμεθα*: *ib.* 1218 *θεοῖσι κλέπτομαι*.

245 *ἐξελεθ'*: the midd. here suits *αὐτῷ*: but in ref. to *θεοῖς* the act. *ἐξεῖλεν* would have been more usual, cp. *Ph.* 1431 n.: [Eur.] *Rhes.* 470 *θεοῖσι τ' ἀκροθίνι ἐξέλεθ'*: Thuc. 3. 50 *κλήρους... τῆς γῆς... τοῖς θεοῖς ἱερῶν ἐξεῖλον*.—*κριτόν*: so in *Al.* 1302 Hesione is the *ἐκκριτον δώρημα* given to Telamon as a prize of valour. Prisoners of war often became *ἱερόδουλοι* in temples (cp. *Her.* 6. 134: *Paus.* 3. 18. 3).

246 *ἢ καὶ*: for *ἢ καὶ* in a question, cp. *O. T.* 368.—*ἀσκοπον*, 'not to be looked for,' i.e., here, longer than could possibly have been expected. Cp. *El.* 864 *ἀσκοπος Ἀλώβα*: *Ph.* 1111 n.—*ἡμερῶν* goes with *ἀνθριθμον*, not with *χρόνον*: 'without number of days,' = 'extending

to countless days.' Cp. *Al.* 601 f. *μηνῶν | ἀνθριθμος*: *O. C.* 677 n.

The form *ἀνθριθμος* is of a frequent type. When the second part of a compound adj. has a disyllabic stem (usu. a verbal stem), beginning with a short vowel, this vowel may be lengthened. Such forms were oft. convenient in poetry (as *ἀνήροτος*, *εὐήμεμος*, *φιλήρεμος*), but many of them were equally current in good prose (as *ἀνήμεστος*, *ἀνήμετος*, *ἀνήμεως*, *εὐώνυμος*). The restriction of *ἀνθριθμος* to classical poetry and late prose (as *Athen.* p. 253 F) is not due to its form, but to the fact that classical prose preferred *ἀναριθμητος*. Tragedy uses *ἀνθριθμος* (ᾶ) where it suits the metre (as in *El.* 225). In *Theocr.* 15. 45 *ἀνθριθμοι* (ᾶ) is Doric for *ἀνθριθμοι*.

248 *τὸν μὲν πλείστον... χρόνον*: i.e., twelve of the fifteen months (44).—*ὥς φήσ'* *αὐτός*: cp. 253 *ὥς αὐτὸς λέγει*. It would have seemed incredible without such testimony.

250 *ἐμποληθεῖς* may be freely rendered, 'sold into bondage,' but its literal sense is rather, 'made merchandise of,' or, 'bought.' Hesychius, indeed, explains *ἡμπολήσεν* by *ἀπέδοτο*: but, though *ἐξεμπολᾶν* = 'to sell off,' *ἐμπολᾶν* as = 'to sell' lacks classical evidence. (Cp. *Ph.* 417 *ἐμπολητός*, 'bought.') *πραθῆναι* (252), *πεπρασθαι* were the proper terms for 'to be sold' (as a slave).

γύναι, προσεῖναι, Ζεὺς ὅτου πράκτωρ φανῇ.
 κείνος δὲ πραθεὶς Ὀμφάλη τῇ βαρβάρῳ
 ἐνιαυτὸν ἐξέπλησεν, ὥς αὐτὸς λέγει.
 χούτως ἐδήχθη τοῦτο τοῦνιδος λαβὼν
 ὥσθ' ὅρκον αὐτῷ προσβαλὼν διώμοσεν, 255
 ἥ μὴν τὸν ἀγχιστήρα τοῦδε τοῦ πάθους
 ξὺν παιδὶ καὶ γυναικὶ δουλώσιν ἔτι.
 κούχ ἡλίωσε τοῦπος, ἀλλ' ὅθ' ἀγνὸς ἦν,
 στρατὸν λαβὼν ἐπακτὸν ἔρχεται πόλιν

252 f. Wunder brackets these two verses.

253 ἐξέπλησεν] ἐξέπλησεν L.

τοῦ λόγου...φθόνον, dislike (felt by the hearer for the narrator) on account of the telling.—προσεῖναι, abs., to be an attendant circumstance (*Ant.* 1252 n.),—to attend upon the act (of telling).—δτου, neut.: (in the case of anything) of which Zeus is seen to be the doer. Cp. *Thuc.* 6. 14 τὸ καλῶς ἀρξαι τοῦτ' εἶναι, ὅς ἂν τὴν πατρίδα ὠφελήσῃ. We cannot make δτου masc. (relat. to τοῦ λόγου), because ὁ λόγος here denotes, not the reported deed, but the (mere) act of reporting it, as contrasted with the causing of it.—πράκτωρ φανῇ: cp. 862: for δτου without ἂν, cp. *O. T.* 1231 n. The agency of Zeus is explained below, 274 ff.

The meaning is:—'You may think that the humiliation of Heracles ought not to be related by his servant to his wife. But this humiliation was imposed by Zeus himself, and can therefore be related without reflecting upon Heracles.'

252 κείνος δὲ: δὲ resumes the story after the parenthetic apology (τοῦ λόγου... φανῇ): cp. κείνοι δ' in 281. Wunder rejects these two verses, (1) because they repeat the substance of vv. 248—250, and (2) because Lichas ought not to pain his mistress by mentioning Omphalè. But (1) these vv. explain ἐν Λυδοῖς, and define χρόνον: (2) the herald's motive for silence concerning Iolè does not apply to the case of Omphalè. Hyllus had already mentioned 'the Lydian woman' to his mother (70).

πραθεὶς...Ὀμφάλη. Hermes, by command of Zeus, took Heracles to Lydia, and sold him in the slave-market to Omphalè: the price was paid to Eurytus, as a *ποιῶ* for the murder of Iphitus (*Apollod.* 2. 6. 2).

Two tragic poets of the fifth century

B.C.; Ion of Chios and Achaëus, had written an Ὀμφάλη σατυρικῇ. Two poets of the Middle Comedy, Antiphanes (*Athen.* 112 c) and Cratinus jun. (id. 669 B) wrote an Ὀμφάλη, picturing Heracles abandoned to sensuous pleasures. It is the more noteworthy how Sophocles, in lightly touching on this episode, has guarded his hero's dignity. For he speaks only of servile *labours* for the Lydian task-mistress (70, 356); and marks how the bondsman felt his disgrace (254).

253 ἐνιαυτὸν. The popular version spoke of three years. This was the term assigned by the mythographer Herodorus (c. 430 B.C.?), acc. to the schol.; as it is by *Apollodorus* (2. 6. 2). If this change was due to Sophocles, we can see the artistic motive. Three months or so, after the bondage, were required for the war in Euboea. If the poet had made Heracles go to Lydia 39, instead of 15, months before his death, there would have been less room for those hopes which contend with fears in the opening scene of the *Trachiniae*.

254 λαβὼν, having incurred: cp. fr. 742 *ζημίαν* | λαβεῖν: (*O. T.* 1494 *ὀνείδη λαμβάνων* is not exactly similar:) *Thuc.* 2. 18 *αἰτίαν*...ἐλαβεν.

255 f. ὅρκον αὐτῷ προσβαλὼν: cp. *Her.* 1. 146 *σφίσι αὐτῇσι ὅρκους ἐπήλασαν*: id. 6. 74 *ὅρκους προσάγων σφί ἡ μὲν ἔψεσθαι κ.τ.λ.*—διώμοσεν. With the exception of the perf. (*Lycurg.* § 127), the act. voice is rarer than the midd. (378, *Αἰ.* 1233).—ἡ μὴν: *Ph.* 593.

τὸν ἀγχιστήρα τοῦδε τοῦ πάθους, the man who had brought this calamity near to him,—brought it upon him: since Eurytus, by insulting him, had provoked him to slay Iphitus,—the crime for which

lady, when the deed is found to be of Zeus. So he passed a whole year, as he himself avows, in thralldom to Omphalè the barbarian. And so stung was he by that reproach, he bound himself by a solemn oath that he would one day enslave, with wife and child, the man who had brought that calamity upon him. Nor did he speak the word in vain; but, when he had been purged, gathered an alien host, and went against the city

254 ἐδήχθη made from ἐδείχθη in L.—τοῦνειδος] ἴ' δνειδος L. **255** αὐτῶ] αὐτῶ L. **256** ἀγχιστήρα MSS.: Musgrave conj. ἀρτιστήρα: Blaydes, ἀρτυστήρα [ἀρτυτήρα?]: Nauck, αὐτόχειρα: Mekler, τὸν οἱ κτιστήρα. **257** παιδί] Turnebus conj. παισὶ. **258** κούχ] κ' οὐκ L, with χ written over κ by the first hand.

this πάθος was the penalty. ἀγχιστήρ, in this sense, presupposes a trans. ἀγχίζειν. That verb does not occur, but would be analogous to ἐγγίζειν: and the latter, though usu. intrans., is trans. in Polyb. 8. 6 ἐγγίσαντες τῇ γῇ τὰς ναῦς. Compare, too, the phrases of converse form: *Il.* 5. 766 ἡ ἐ μάλιστ' εἴωθε κακῆς δδύνῃσι πελάζειν: Aesch. *P. V.* 155 δεσμοῖς...πελάσας (με).—Others understand:—'the man most nearly concerned in this calamity.' This is the general sense intended by the schol.: τὸν αἰτίον καὶ σχεδὸν αὐτὸν ποιήσαντα τοῦ πάθους (where the words καὶ...ποιήσαντα are parenthetical): i.e., 'the (ultimate) cause, and almost the actual author, of the calamity.' But, though ἀγχιστήρ might naturally mean, 'nearest kinsman' (= ἀγχιστεύς), it would be strange to say, ἀγχιστήρ τοῦ πάθους, as= 'the person who had most to do with' that πάθος.

No emendation is probable. Nauck's αὐτόχειρα would be possible only if Eurystus had himself sent Heracles into slavery.

257 ξὺν παιδί καὶ γυναικί, i.e., with his whole family. Eurystus had several children (266), but the prosaic conjecture παισὶ would only weaken the phrase. Schneidewin cp. *Od.* 9. 199 οὐνεκά μιν σὺν παιδί περισχόμεθ' ἡδὲ γυναικί: where παισὶ is a v.l. This may be parallel: there is nothing, however, to show that the sing. cannot there be taken literally. For the collective sing., cp. Aesch. *Theb.* 197 ἀνὴρ γυνή τε χῶ τι τῶν μεταίχμων.—δουλάσειν: the prose word, in ref. to prisoners of war, was not δουλοῦν, but ἀνδραποδίζειν: hence Thuc. 8. 28 τὰ ἀνδράποδα πάντα καὶ δούλα καὶ ἐλεύθερα (referring to their previous condition).—ἔτι, as oft. in threats: *El.* 66: Aesch. *P. V.*

908 ἡ μὴν ἐτι Ζεὺς, καί περ αὐθάδῃ φρονῶν, [ταπεινὸς ἐσται.

258 κούχ ἤλλωσε τοῦπος: modelled on the Homeric οὐδ' ἄλλωσε βέλος (*Il.* 16. 737), with a reminiscence also of οὐδ' ἄλιον ἔπος ἐσσεσται (*ib.* 24. 92).—**58'** ἀγνός ἦν. The Homeric poems know nothing of a ritual for purification from homicide: the blood-shedder either flies into exile (*Il.* 24. 480 ff.), or prevails on the kinsfolk of the slain to accept a ποινή (*ib.* 9. 632 ff.), and stays at home. Here the schol. supposes that, by ἀγνός, Sophocles alludes simply to the year of exile having expired. This may be so; but it is more probable that Heracles is conceived as also undergoing a formal κάθαρσις. According to other writers, he received this from Deiphobus at Amyclae, after vainly seeking it from Neleus at Pylos (Apollod. 2. 6. 2: Diod. 4. 31). So Aesch. makes the exile Orestes receive the καθαρμοὶ χοιροκτόνοι (*Eum.* 283, 449). The homicide who withdrew into banishment was said ἀπειναντίζειν (or ἀπειναντεῖν),—a word not always restricted to one year: Plat. *Legg.* 868 D ἐνιαυτοὺς τρεῖς ἀπειναντεῖν. Cp. *ib.* ε. καθαίρεσθαι μὲν τοὺς αὐτοὺς καθαρμούς, τριετείς δὲ ἀπειναντήσεις διατελεῖν. The rites of κάθαρσις for homicide are fully described by Apoll. Rhod., 4. 693—717.

259 στρατὸν...ἐπακτόν: the adj. here merely= ξένον, 'alien,' i.e., not belonging to his own home. ἐπακτός is prop. said of allies, or mercenaries, whom a foreign state calls in (ἐπάγεται) to its aid: cp. *O. C.* 1525 n. But here it denotes the allies of an exile,—just as Polyneices is said to bring a στρατεύμ' ἐπακτόν against his country (Aesch. *Theb.* 583).—Apollod. 2. 7. 7 describes this army as composed of Arcadians, Malians, and Epicnemidian Lo-

τὴν Εὐρυτείαν. τόνδε γὰρ μεταίτιον 260
μόνον βροτῶν ἔφασκε τοῦδ' εἶναι πάθους·
ὃς αὐτὸν ἐλθόντ' ἐς δόμους ἐφέστιον,
ξένον παλαιὸν ὄντα, πολλὰ μὲν λόγοις
ἐπερρόθησε, πολλὰ δ' ἀτηρᾶ φρενί,
λέγων, χεροῖν μὲν ὡς ἄφυκτ' ἔχων βέλη 265
τῶν ὧν τέκνων λείποιτο πρὸς τόξον κρίσιν,
φωνεῖ δέ, δοῦλος ἀνδρὸς ὡς ἐλευθέρου
ραίοιτο· δειπνοῖς δ', ἥνικ' ἦν ὠνωμένος,
ἔρριψεν ἐκτὸς αὐτόν. ὧν ἔχων χόλον,

260 μεταίτιον] μέτ' αἰτιον L. 261 In L βροτῶν has been made from βροτὸν by S.
264 ε. The words πολλὰ δ' ἀτηρᾶ φρενί, | λέγων χεροῖν μὲν are rejected by Bergk
and V. Jernstedt.—L points thus:—ἐπερρόθησε· πολλὰ δ' ἀτηρᾶ φρενί [i made from ε]
λέγων· χεροῖν etc. 266 λείποιτο A: λίποιτο L. 267 φωνεῖ] φώνει L (not φώνει).

crians: but those who cite him here have not observed that he supposes Heracles to make the war from Trachis.

ἔρχεται with acc. of place: O. C. 89, *El.* 893.—πόλιν τὴν Εὐρυτείαν: cp. O. T. 267 τῷ Λαβδακείῳ παιδί (n.): *ib.* 450 φόνον | τὸν Λαίειον.—τόνδε, as if τὴν Εὐρύτου had gone before: so in *Il.* 5. 640 ὃς refers to βίην Ἡρακλεῖην: in O. C. 942 αὐτοῖς το πόλιν in 939: in *Ph.* 1364 οἷ γε το Τροίαν in 1363: in *El.* 963 τῶνδε το ἀλεκτρα ἀνυμνεαῖα τε.—μεταίτιον: Zeus was primarily αἰτιος, but Eurytus was the only mortal who had a part in it.

262 ἐφέστιον, added to ἐς δόμους, marks how the hospitality of the hearth had been violated. Cp. Eur. *Med.* 713 δέξαι δὲ χώρα καὶ δόμοις ἐφέστιον. The stranger who had been received as an inmate was under the protection of Zeus, both Ξένιος and Ήφεστιος (*Ai.* 492). For the phrase ἐλθόντ'...ἐφέστιον, cp. *Od.* 23. 55 ἦλθε μὲν αὐτὸς ζωὸς ἐφέστιος.

263 ξένον παλαιὸν ὄντα: Eurytus was said to have taught Heracles the use of the bow (*Theocr.* 24. 106 f.).

264 ἐπερρόθησε. This verb can denote the blended sound of many voices (*Aesch. Ch.* 458); esp., the responsive shout of a crowd (*Eur. Hec.* 553, *Or.* 901). Here it refers to loud and vehement railing: cp. *Ani.* 259 λόγοι...ἐρρόθουν κακοί (n.), and *ib.* 413 ἐπρρόθους | κακοῖσιν.

From ἐπερρόθησε a verb of more general sense, such as ὄβρισε, is to be supplied with ἀτηρᾶ φρενί. (For the sense of ἀτηρᾶ, cp. *Ph.* 1272: Paley wrongly takes it as = 'deluded'.) This is the easier, since the antithesis between λόγοις and φρενί at

once suggests a distinction between affronts expressed *in speech* and those which showed the malicious *intention* in another way, viz., by acts: two examples of the verbal insults are given, and then one of the other kind (δειπνοῖς δ' κ.τ.λ.). Instances of zeugma quite as bold occur elsewhere in poetry; for the Greek mind was quick to seize the hint of a contrast, and did not always require full expression of it: e.g., *Od.* 15. 374 ἐκ δ' ἄρα δεσποίνης οὐ μείλιχον ἔστιν ἀκοῦσαι | οὐτ' ἔπος οὔτε τι ἔργον (sc. παθεῖν): *ib.* 20. 312 f. μήλων σφαζομένων οἰνοῖ τε πινομένοις | καὶ σίτου (sc. ἐσθιομένων). In these examples, just as here, the antithesis of nouns supersedes an explicit antithesis of verbs.

Others understand:—'railed against him both with (rude) words and with evil intent.' To this there are two objections. (1) Since *all* the supposed affronts are then verbal, the antithesis would require an epithet for λόγοις (such as *ασχεροῖς*), to balance ἀτηρᾶ. (2) The formula πολλὰ μὲν...πολλὰ δέ would be out of place, unless two classes of verbal taunts were distinguished by the presence or absence of a spiteful intent; but the context excludes such a distinction.

The text is clearly (I think) sound. It is unwarrantable, as it is undesirable, to strike out πολλὰ δ'...χεροῖν μὲν (see cr. n.). Again, it is improbable that a verse has been lost after v. 264.

265 ε. λέγων χεροῖν μὲν: metre has influenced the place of μὲν, which answers to δὲ in 267, and ought to come next after λέγων: cp. *Ph.* 919 σῶσαι κακοῦ μὲν πρώτα

of Eurytus. That man, he said, alone of mortals, had a share in causing his misfortune. For when Heracles, an old friend, came to his house and hearth, Eurytus heaped on him the taunts of a bitter tongue and spiteful soul,—saying, ‘Thou hast unerring arrows in thy hands, and yet my sons surpass thee in the trial of archery’; ‘Thou art a slave,’ he cried, ‘a free man’s broken thrall’: and at a banquet, when his guest was full of wine, he thrust him from his doors.

So most of the MSS., and Ald. Wunder conj. *ὥσει* for *φωνεῖ*, and *ἀντ’* for *ὥς*: Hermann, adopting *ἀντ’*, changed *φωνεῖ* to *φανεί*s: Nauck, reading *φανεί*s, would prefer *ἐξ* to *ἀντ’*. 268 *φνωμένος* Pors. and Elms.: *ὀνωμένος* MSS.

τοῦδ’, *ἐπειτα δὲ* | ...*πορθῆσαι*.—*ἀφυκτα*... *βόλη*, those which Heracles had received from Apollo, and which he bequeathed to Philoctetes (*Ph.* 198 n.: *id.* 105).—*τῶν ἄν τέκνων*: the sons were four in number, acc. to Hesiod (*fr.* 70, *ap.* schol. here),—*Δηίων*, *Κλύτιος*, *Τόξεις*, *Ίφίτος*. An ancient vase from Caere, which depicts the reception of Heracles by Eurytus and his family, gives the names of three sons as *Κλύτιος*, *Τόξος*, *Διδαίμων* (Preller II. 226 n. 3). Creophylus, the author of the *Οἰχαλίας ἁλώσεις*, named only two sons (schol.).

λείποντο: cp. Thuc. 6. 72 *ἀνὴρ καὶ ἐς τὰλλα ξύνεσαν οὐδενὸς λειπόμενος*.—*πρὸς τόξου κρίσιν*: for the prep., cp. *Ph.* 1306 *κακοῖς* | ...*πρὸς αἰχμὴν*: *Her.* 1. 99 (*οὐκ*) *ἐς ἀνδραγαθίην λειπόμενοι*. By *τόξου κρίσις* is meant a trial (of the competitors) which the bow decides. *κρίσις* thus almost = *ἀγών*: cp. *Ph.* 1050 n. There was a legend that Eurytus offered the hand of his daughter Iolè as a prize for the man who should surpass him and his sons in archery. Heracles conquered, but Eurytus broke his promise (schol.: *Apoll.* 2. 6. 1).—Eurytus, like his father Melaneus, was a great archer. In *Od.* 8. 226 ff. he challenges Apollo, and is slain by him. The bow of Eurytus, inherited by Iphitus, was given by the latter to Odysseus (*id.* 21. 31 ff.).

267 *φ. φωνεῖ δὲ*, instead of *φωνῶν δὲ* (answering to *λέγων... μὲν*): cp. *El.* 190 *οἰκονομῷ θαλάμους πατρός, ὧδε μὲν | ἀεικεῖ σὺν στολῇ, | κεναῖς δ’ ἀμφίσταμαι τραπέζαις* (instead of *ἀμφίσταμένη*): *O. C.* 351 n. This very trait confirms the soundness of the ms. text. For the historic pres., standing between *ἐπερρόθησε* and *ἐρριψεν*, cp. *Ani.* 269 *λέγει*, between *ῆν* (268) and *προῦτρεψεν* (270). The optat.

βαίοντο is admissible (instead of *βαίεται*), because the historic present counts as a secondary tense: cp. *Her.* 1. 63 *βουλὴν... ἐπιτεχνῶνται, ὅπως μήτε ἀλίσθεϊεν κ.τ.λ.*: *Lys.* or. 12 § 12 *ἐρωτῶσιν δπη βαδίζοιμεν· ὁ δ’ ἐφασκεν κ.τ.λ.*

ἀνδρός... ἐλευθέρου with *δοῦλος* (not with *βαίοντο*, as gen. of agent, like *πληγῇς θυγατρὸς τῆς ἐμῆς*, *Eur. Or.* 497): *ἐλευθέρου* serves merely to emphasise *δοῦλος* by contrast.—*βαίοντο*: *Od.* 6. 325 *ἐπεὶ πάρος οὐ ποτ’ ἀκουσας | βαίόμενου, ὅτε μ’ ἐρραιεν κλυτὸς ἐννοσίγαιος*.

The conjct. *φανεί*s δὲ *δοῦλος ἀνδρός ἀντ’ ἐλευθέρου* (cr. n.) has been received by several edd., who cite *At.* 1020 *δοῦλος λόγους ἀντ’ ἐλευθέρου φανεί*s. There, however, the force of *φανεί*s depends on *λόγους*: ‘represented,’ ‘made out,’ in his taunting words, to be a slave. Here *φανεί*s would mean simply, ‘found to be.’

δείπνοις, dat. of the occasion: cp. *Plat. Symp.* 174 A *τοῖς ἐπινικίοις*: for the plur., cp. *Ō. T.* 779, *El.* 203.—*φνωμένος*, *Heracles*. Cp. *Eur. Alc.* 756 (of *Heracles*) *ποτῆρα δ’ ἐν χεῖρεσσι κίσσινον λαβὼν | πίνει μελαίνης μητρὸς εὐζωρον μέθυ, | ἕως ἐθέρμην’ αὐτὸν ἀμφιβᾶσα φλόξ | οἶνον· στέφει δὲ κῶτα μυρσίνης κλάδοις | ἄμουσ’ ὕλακτῶν*. The *ἀτηρὰ φρήν* (264) of Eurytus seized this opportunity of inflicting an insult.

ἐρριψεν ἐκτὸς αὐτόν. A Greek vase, found in Sicily, quaintly illustrates some such incident. The inebriated Heracles is lying on his back outside a closed door, from above which an old woman is pouring cold water upon him. Satyrs and maenads appear at each side of the group. (Benndorf, *Gr. und Sicilische Vasenbilder*, pl. 44.) I am indebted for this reference to Mr A. S. Murray, of the British Museum.

ὥς ἵκετ' αὖθις Ἴφιτος Τίρυνθίαν 270
 πρὸς κλιτύν, ἵππους νομάδας ἐξιχνοσκοπῶν,
 τότ' ἄλλος' αὐτὸν ὄμμα, θατέρῳ δὲ νοῦν
 ἔχοντ' ἀπ' ἄκρας ἦκε πυργώδους πλακός.
 ἔργου δ' ἑκατι τοῦδε μηνίσας ἀναξ
 ὁ τῶν ἀπάντων Ζεὺς πατὴρ Ὀλύμπιος 275
 πρατόν νιν ἐξέπεμψεν, οὐδ' ἠνέσχετο,
 ὀθούνεκ' αὐτὸν μῶνον ἀνθρώπων δόλῳ
 ἔκτεινεν. εἰ γὰρ ἐμφανῶς ἡμύνατο,
 Ζεὺς τᾶν συνέγνω ξὺν δίκη χειρουμένῳ·
 ὕβριν γὰρ οὐ στέργουσιν οὐδὲ δαίμονες. 280
 κεύνοι δ' ὑπερχλίοντες ἐκ γλώσσης κακῆς
 αὐτοὶ μὲν Ἄιδου πάντες εἰς' οἰκήτορες,
 πόλις δὲ δούλη· τάσδε δ' ἄσπερ εἰσορᾷς,

272 θατέρῳ] θ' ἡτέροι L: θάτέρῳ r.
 νον] μόνον L.

275 Ὀλύμπιος L: οὐλύμπιος r.
 278 ἡμύνατο L, with most MSS.: ἡμύνετο B.

277 μοῦ-
 279 τᾶν

ὧν ἔχων χάλον: for the causal gen.
 cp. *Ph.* 327 n.

270 ε. αὖθις, at a later time: *Ani.* 1204 n.—Τίρυνθίαν...κλιτύν. We cannot be sure that Sophocles had any clear picture of the place before his mind; but his phrase, at least, is not unsuitable. κλιτύς, 'slope,' does not necessarily imply great elevation. The site of Tiryns is a ridge of limestone rock on the Argolic Gulf (cp. 1151), in which, at some prehistoric time, it formed an island. The length of this ridge, from N. to S., is about 328 yards: its width about 109. The upper citadel of Tiryns was at the southern end, where the rock attains a height of about 72 feet above sea-level, and of 59 feet above the present surface of the plain. North of this was the lower citadel; and the whole was surrounded by those massive 'Cyclopean' walls from which Tiryns derived its Homeric epithet (*Il.* 2. 559), *τειχιόεσσα*. See Schliemann's *Tiryns*, p. 177. Such a site, though not steep or lofty, might correctly be described as the Τίρυνθία κλιτύς.—For the ὕ in κλιτύν, cp. *Ani.* 1144 n., and *ib.* 1127 λυγνύς: so νηδύς (*Eur. Andr.* 356 etc.).

ἵππους νομάδας: acc. to *Od.* 21. 22, Iphitus came, ἵππους διζήμενος, αἱ οἱ δλοντο | δώδεκα θήλειαι, ὑπὸ δ' ἡμίονοι ταλαεργοί: but *Apollod.* 2. 6. 2 says, *κλαπείσων ἐξ Εὐβοίας ὑπὸ Αὐτολύκου βοῶν*. For νομάδας, 'wandering,' cp. *O.T.* 1350 n.

272 ε. ἄλλος'...ὄμμα, θατέρῳ δὲ νοῦν ἔχοντ': he was gazing forth from the high place, in the hope of descrying his horses; and, as he could not see them, his *thought* was wandering to *other* places where they might perhaps be. Cp. *Diod. Sic.* 4. 31: Heracles commands Iphitus, ἀφορᾶν, μὴ που νεμόμεναι τυγχάνουσιν· οὐ δυναμένου δὲ κατανοῆσαι τοῦ Ἰφίτου κ.τ.λ. Thus θατέρῳ does not merely repeat ἄλλος, but is opposed to it: as in *Her.* 1. 32 ἄλλο μὲν ἔχει το ἐτέρου δὲ ἐπιδέεται. Cp. *Plat. Theages* 129 C βουλόμενός με λαθεῖν ἀνέστη,...ἐπιτηρήσας ἄλλοσε τὸν νοῦν ἔχοντα.

πυργώδους πλακός. The current version spoke of Heracles as hurling Iphitus from a wall or tower. Pherecydes the logographer (5th cent. B.C.) is quoted to this effect (*schol. Od.* 21. 23): τὸν δὲ Ἡρακλέα μηχανῇ τι καὶ στρατηγίᾳ συνεφελκυσάμενον αὐτὸν ἀγειν εἰς ἐπικρημνον τείχος. *Apollod.* 2. 6. 2 μανείας δὲ αὖθις (Heracles) ἀπὸ τῶν Τίρυνθίων ἔρριψεν αὐτὸν τειχῶν. *Diod. Sic.* 4. 31 τοῦτον μὲν ἀναβιβάσας ὁ Ἡρακλῆς ἐπὶ τινα πύργον ὑψηλὸν ἐκέλευσεν ἀφορᾶν. The word πύργος oft. = a city-wall with its towers (*O.T.* 56 n.). Thus it would satisfy all these statements to suppose that Iphitus was thrown from some high part of the walls which encompassed Tiryns *τειχιόεσσα*. And by *πυργώδης* πλάξ Sophocles may well have meant

Wroth thereat, when afterward Iphitus came to the hill of Tiryns, in search for horses that had strayed, Heracles seized a moment when the man's wandering thoughts went not with his wandering gaze, and hurled him from a tower-like summit. But in anger at that deed, Zeus our lord, Olympian sire of all, sent him forth into bondage, and spared not, because, this once, he had taken a life by guile. Had he wreaked his vengeance openly, Zeus would surely have pardoned him the righteous triumph; for the gods, too, love not insolence.

So those men, who waxed so proud with bitter speech, are themselves in the mansions of the dead, all of them, and their city is enslaved; while the women whom thou beholdest,

Erfurdt: τ' ἄν MSS. 281 ὑπερχλίοντες] So the lemma of the schol., and the first hand in L, where S has altered it to ὑπερχλιδῶντες, the reading of A and other later MSS.

'the summit of a tower-like *building*.' Modern critics have usually held that he meant 'the top of a towering rock or cliff': and so the schol. here explains, ὑψηλοῦ ὄρους. We need not press the argument that it is not well-suited to the locality. But it may be doubted whether a Greek poet would have compared a rock or cliff to a πύργος merely because it was high and steep. On the other hand, where πυργοειδής occurs elsewhere, it refers to a building. Josephus *Bell. Jud.* 5. 5. 8 (the Ἀντωνία, or citadel of Jerusalem) πυργοειδής... ὅσα τὸ πᾶν σχῆμα. Dion Cassius 74. 5 πύρα πυργοειδής. And it is consonant with the style of Tragedy that, in regard to such a detail, the vaguer phrase πυργώδης πλάξ should be preferred to πλάξ πύργου.

275 ὁ τῶν ἀπάντων κ.τ.λ. The emphasis of this verse is designed (like the comment in 250 f.) to bring out the higher and more soothing aspect of the doom suffered by Heracles.—For the strengthening art. with ἀπάντων, cp. Aesch. *P. V.* 483 τὰς ἀπάσας... νόσους.—πατήρ Ὀλύμπιος, not οὐλύμπιος (cr. n.), since the words form a single notion (*O. T.* 1199 n.).

276 ζ. πρᾶτόν νιν ἐξέπεμψεν, sent him out of the country to be sold (cp. 252 n.): the adj. is proleptic (106 n.).—οὐδ' ἠνέσχετο, 'and did not tolerate' (his deed): the verb is really absol. (as in *Al.* 75 οὐ σίγ' ἀνέξει;), though it is easy to supply an acc.: ὁδοῦνεκ' = 'because,' as in 571.—Others understand, 'brook not *that* (cp. 813) he had slain him.'—

μοῦνον: *O. T.* 1418 n.

278 ἡμύνατο, avenged himself: *O. C.* 873 ἔργοις πεπονθὼς ῥήμασιν σ' ἀμύνομαι. The ὕβρις of Eurytus would have justified Heracles in challenging Iphitus to open combat.

279 ζ. χειρουμένη τῷ Ἡρακλεῖ τὸν Ἴφιτον: for this midd., cp. 1109: *O. C.* 950, 1009: *Ph.* 92. Of the pass., Sophocles has only χειρωθεῖς (below, 1057, and *O. C.* 903).—οὐδὲ δαίμονες, i.e., they like it as little as mortals do: for the adverbial οὐδὲ after οὐ, cp. *O. T.* 287, *El.* 595, *Al.* 1242.

281 κείνοι δ': for the resumptive δέ, cp. 252.—ὑπερχλίοντες: this form, attested by the first hand in L and by the schol. (cr. n.), is confirmed by the fact that Aesch. twice uses χλιν with ref. to insolent triumph. *Cho.* 137 ἐν τοῖσι σοῖς πόνουσι χλινουσιν μέγα: *Suppl.* 914 κάρβανος ὦν δ' Ἑλλήσιν ἐγγχλεις ἄγαν. The compound with ὑπέρ does not occur elsewhere.—ἐκ γλώσσης κακῆς: here ἐκ is virtually 'with': cp. 875: *O. T.* 528 ἐξ ὁμμάτων ὀρθῶν κ.τ.λ. (n.): *O. C.* 486 ἐξ εὐμενῶν | στέρνων δέχεσθαι. This is better than to take ἐκ as = 'in consequence of.'

282 For αὐτοὶ μὲν after κείνοι and before πόλις δέ, cp. *O. C.* 1008 κλέψας... ἐμὲ | αὐτόν τ' ἐχειροῦ τὰς κόρας τ' οἶχει λαβών: and *id.* 462 (n.).—οἰκήτορες: 1161: *Al.* 517 Ἄιδου θανασίμους οἰκήτορας.

288 ζ. τάσδε, instead of αἰδε, by attract. to ἄσπερ: see on *O. T.* 449.—ἐξ ὀλβίων: *O. T.* 454 τυφλὸς... ἐκ δεδορκότες: so below, 619, 1075.

- ἐξ ὀλβίων ἄζηλον εὐροῦσαι βίον
 χωροῦσι πρὸς σέ· ταῦτα γὰρ πόσις τε σὸς 285
 ἐφείτ', ἐγὼ δὲ πιστὸς ὦν κείνῳ τελῶ.
 αὐτὸν δ' ἐκείνου, εἴτ' ἂν ἀγνὰ θύματα
 ῥέξῃ πατρώῳ Ζηνὶ τῆς ἀλώσεως,
 φρόνει νιν ὥς ἥξοντα· τοῦτο γὰρ λόγου
 πολλοῦ καλῶς λεχθέντος ἡδιστον κλύειν. 290
 ΧΟ. ἄνασσα, νῦν σοι τέρψις ἐμφανὲς κυρεῖ,
 τῶν μὲν παρόντων, τὰ δὲ πεπυσμένη λόγῳ.
 ΔΗ. πῶς δ' οὐκ ἐγὼ χαίροίμ' ἄν, ἀνδρὸς εὐτυχῇ
 κλύουσα πρᾶξιν τήνδε, πανδίκῳ φρενί;
 πολλή 'στ' ἀνάγκη τῇδε τοῦτο συντρέχειν. 295
 ὁμῶς δ' ἔνεστι τοῖσιν εὖ σκοπούμενοις
 ταρβεῖν τὸν εὖ πράσσοντα, μὴ σφαλῇ ποτε.
 ἐμοὶ γὰρ οἶκτος δεινὸς εἰσέβη, φίλαι,
 ταύτας ὁρώσῃ δυσπότητους ἐπὶ ξένης
 χώρας ἀοίκους ἀπάτοράς τ' ἀλωμένας, 300
 αἱ πρὶν μὲν ἦσαν ἐξ ἐλευθέρων ἴσως
 ἀνδρῶν, τανῦν δὲ δούλον ἴσχουσιν βίον.
 ὦ Ζεῦ τροπαίε, μή ποτ' εἰσίδοιμί σε

285 πῶσις τε σὸς MSS.: Erfurdt conj. πῶσις γε σὸς: Brunck, πῶσις γ' ὁ σὸς. 286 ἐγὼ δὲ MSS.: ἐγὼ τε Wakefield. 289 φρόνει r: φρόνειν L, with two dots under the final ν. For φρόνει νιν ὥς Hartung conj. φρόνει σαφῶς: Hense, φρόνησον ὥς. 292 τὰ δὲ Scaliger: τῶν δὲ MSS.—πεπυσμένη] πεπυσμένη L. 295 πολλή 'στ' πολ- λήστ' L. A few of the later MSS. have πολλή τ' (as B, V), or πολλή δ' (Vat.).—ἀνάγκη] ἀνάγκη L.—συντρέχειν] Hartung writes τῷδε τοῦτο συμφέρειν ('that I

285 f. χωροῦσι πρὸς σέ. The ac- centuation πρὸς σέ, which is L's, seems right, as implying, 'to thee, their new mistress.' If we wrote πρὸς σε, the em- phasis would fall wholly on v. 284: 'these, who are coming to thee, are now slaves.' —πόσις τε...ἐγὼ δὲ: the antithesis be- tween ἐφείτο and τελῶ seems to warrant us in keeping δὲ here (instead of changing it to τε): cp. 143 n.

287 f. ἀγνὰ θύματα: cp. *Od.* 21. 258 ἐορτὴ τοῖο θεοῖο | ἀγνή: Eur. *Ion* 243 ἀγνὰ Λοξίου χρηστήρια.—πατρώῳ Ζηνί, Zeus as the god of his fathers, the protec- tor of his race, rather than with ref. to the personal relationship: so again in 753.—τῆς ἀλώσεως, for it, causal gen. (here akin to the gen. of price), with the whole phrase θύματα ῥέξῃ: cp. *O. T.* 47 ὥς σέ νῦν μὲν ἦδε γῇ | σωτήρα κλήζει τῆς πάρος πρόθυμίας.

289 φρόνει νιν ὥς ἥξοντα: for the redundant νιν (after αὐτὸν δ' ἐκείνου), cp. *O. T.* 248 (n.). For ὥς prefixed to the partic., after an imperative verb of think- ing or knowing, *Ph.* 253, *O. T.* 848.

290 καλῶς λεχθέντος, 'auspiciously,' 'happily,' told; since the news is good. καλῶς λέγειν more usually means to speak (1) sensibly, or (2) speciously, *Ani.* 1047.

291 f. νῦν σοι τέρψις ἐμφανὲς κυρεῖ, now thy joy is manifest, i.e., is assured beyond all doubt (cp. 223 f.).—τῶν μὲν, the herald and the captives: τὰ δὲ, the news that Heracles will soon return. For the gen. absol. co-ordinated with a partic. in another case, cp. *O. C.* 737 n.

294 πανδίκῳ φρενί, 'with a thorough- ly justified feeling' (not, 'with my whole heart'): cp. 611 n. The adj. occurs only here.

295 τῇδε, sc. τῇ πράξει: τοῦτο, sc.

fallen from happiness to misery, come here to thee; for such was thy lord's command, which I, his faithful servant, perform. He himself, thou mayest be sure,—so soon as he shall have offered holy sacrifice for his victory to Zeus from whom he sprang,—will be with thee. After all the fair tidings that have been told, this, indeed, is the sweetest word to hear.

CH. Now, O Queen, thy joy is assured; part is with thee, and thou hast promise of the rest.

DE. Yea, have I not the fullest reason to rejoice at these tidings of my lord's happy fortune? To such fortune, such joy must needs respond. And yet a prudent mind can see room for misgiving lest he who prospers should one day suffer reverse. A strange pity hath come over me, friends, at the sight of these ill-fated exiles, homeless and fatherless in a foreign land; once the daughters, perchance, of free-born sires, but now doomed to the life of slaves. O Zeus, who turnest the tide of battle, never may I see

should share this feeling with him'), finding a hint of this sense in the corrupt *v. l. συμπαρτέειν* (*V², Vat.*). This verse, suspected by Wunder, is bracketed by Dindorf and Nauck.

299 L has *δρώση* (there is no line under *ώ*), the *ω* in an erasure. Four dots before *ταύτας* called attention to the original mis-writing, whatever it was, of *δρώση*.

300 *χώρας*] Reiske conj. *χῆρας*. 301 f. Hense and Nauck reject these two vv. 302 *ἀνδρῶν*] Blaydes and Paley conj. *οἰκων*.

τὸ ἐμὲ χαίρειν.—*συντρέχειν*, coincide with, be combined with: for this sense of the verb, cp. n. on *O. C.* 158 ff.—Not (as Linwood), 'Such joy must needs accompany [the event] in this way (*τῇδε*).'

The rejection of this verse (see cr. n.) would be deplorable. Deianeira rejoices, but feels a certain sadness, and knows that she cannot help showing it; all the more she wishes to assure them how real her joy is.

296 f. *τοῖσιν εὖ σκοποῦμένοις*, absol., for those who take just views,—who prudently consider human affairs. For the midd., cp. *O. T.* 964: it was common also in good prose.—*ταρβεῖν τὸν εὖ πράσσοντα*, instead of *ταρβεῖν ὑπὲρ τοῦ εὖ πράσσοντος* (Plat. *Rep.* 387 c *ὑπὲρ τῶν φυλάκων φοβοῦμεθα, μὴ...γένωνται* etc.). Cp. *Ph.* 493 *ὅν δὴ παλαιὸν ἐξότου δέ-δοικ' ἐγὼ | μὴ μοι βεβήκη*.

This shadow which flits across Deianeira's joy is the more dramatically impressive for the spectators, because it arises so naturally out of her tender sympathy for the captives. It is a touch worthy of the greatest master.

298 *ἐμολ...εἰσέβη*: for the dat., cp.

O. C. 372 n.—*δενὸς*, of strong feeling: cp. 476.

300 *ἀπάτορας*, since their fathers are supposed to be dead; for, when a city is sacked, *ἀνδρας μὲν κτείνουσι, πόλιν δέ τε πῦρ ἀμαθύνει, | τέκνα δέ τ' ἄλλοι ἀγούσι βαθυζώνους τε γυναῖκας* (*Il.* 9. 593). Cp. *O. T.* 1506 *πτωχὰς ἀνάνδρους ἐγγενεῖς ἀλωμένας*.

301 f. For *ἴσως* in a like conjecture, cp. *Ph.* 180 *οὗτος πρωτογόνων ἴσως | οἰκὼν οὐδενὸς ὕστερος*.—*πρὶν μὲν ἦσαν*, not *εἰσιν*, because *ἐξ ἐλευθέρων ἀνδρῶν* implies *ἐλεύθεραι*. The word *ἀνδρῶν* (which some would change to *οἰκων*) has been suggested by *ἀπάτορας* (300).—Nauck's grounds for rejecting these two vv. are: (1) that *ἴσως* is out of place, since they must have been free-born; but cp. *Thuc.* 8.28, quoted on v. 257: (2) that *πρὶν μὲν ἦσαν* is wrong, because their origin remains the same.

303 f. *ὦ Ζεῦ τροπαῖε*. Zeus who turns foemen to flight: see on *Ant.* 143. He is fitly invoked by her, since it was he who had brought the captives to this plight. Not, 'Averter of evil,' for *τροπαῖος* is not a classical equiv. for *ἀποτρόπος*. Plutarch, indeed, supplies an in-

- πρὸς τοῦμόν οὕτω σπέρμα χωρήσαντά ποι,
 μηδ', εἴ τι δράσεις, τῆσδέ γε ζώσης ἔτι. 305
 οὕτως ἐγὼ δέδοικα τάσδ' ὀρωμένη.
 ὦ δυστάλαινα, τίς ποτ' εἰ νεανίδων;
 ἄνανδρος, ἣ τεκνοῦσσα; πρὸς μὲν γὰρ φύσιν
 πάντων ἄπειρος τῶνδε, γενναία δέ τις. 310
 Δίχα, τίνος ποτ' ἐστὶν ἡ ξένη βροτῶν;
 τίς ἡ τεκοῦσα, τίς δ' ὁ φιτύσας πατήρ;
 ἔξειπ'· ἐπεὶ νιν τῶνδε πλείστον ᾤκτισα
 βλέπουσ', ὅσῳ περ καὶ φρονεῖν οἶδεν μόνῃ.
 ΛΙ. τί δ' οἶδ' ἐγώ; τί δ' ἄν με καὶ κρίνεις; ἴσως
 γέννημα τῶν ἐκεῖθεν οὐκ ἐν ὑστάτοις. 315
 ΔΗ. μὴ τῶν τυράννων; Εὐρύτου σπορά τις ἦν;

304 ποι L, with most MSS. (but πη Harl.): που Wecklein. 305 ζώσης] ζώσις L. G. H. Müller rejects this v. 308 τεκνοῦσσα Brunck. The MSS. have τεκοῦσα, as L (with ν written small above κ) and A; or τεκνούσα (T): the

stance in later Greek, *Mor.* p. 149 D τὸν καθαρὸν...κινεῖν διανοεῖ καὶ παρέχειν πράγματα τοῖς τροπαίοις (alluding to the exclamation 'Ἀλεξίκακε just before); unless ἀποτροπαίοις should be read there.—τοῦμόν σπέρμα, though it is the mother who speaks (so Aesch. *Supp.* 275 σπέρματ' εὐτέκνου βοός, and oft.).

χωρήσαντα. The notion of hostile advance was associated with this verb in such phrases as ὁμόσε χωρεῖν. But when it is followed by εἰς, ἐπὶ, or πρὸς τινα, the poetical usage varies somewhat from that of good prose. (1) The sense of χωρεῖν εἰς τινα is usu. friendly in prose, as Thuc. 5. 40; more rarely hostile, as id. 4. 95, and *Ph.* 396. (2) χωρεῖν ἐπὶ τινα is hostile in prose, as Thuc. 1. 62, but friendly in Pind. *N.* 10. 73. (3) χωρεῖν πρὸς τινα is friendly in prose, as Thuc. 5. 43, and above, v. 285; but hostile here. Sophocles would possibly have preferred εἰς to πρὸς here, if v. 303 had not ended with σε.—The aor. part., not the pres., because she thinks of the onset in its ruinous result: cp. *Ph.* 1113 ἰδοῦσαν δὲ νιν... | ἐμάς λαχόντ' ἀνίας.—ποι, in any direction,—i.e., in any of their homes, or in any point of their fortunes. The conject. που seems unnecessary.

305 μηδ', εἴ τι δράσεις, sc. δράσεις: cp. *El.* 1434 νῦν, τὰ πρὶν εὖ θέμενοι, τὰδ' ὥς πάλιν (sc. εὖ θῆσθε). Remark, as evidence that this suspected verse is genuine,

the thoroughly idiomatic use of the fut. indic. with εἰ, in connection with the prayer: 'if thou *must* do it, at least do it thus.' So *O. C.* 166 λόγων εἴ τιν' οἴσεις | πρὸς ἐμὴν λέσχαν, ἀβάτων ἀποβάς | ...φώνει.—ἔτι after ζώσης is here almost pleonastic: cp. *Ant.* 3 (n.).

This verse is a development of μὴ ποτ' εἰσίδωμι: 'may I never see it; nay, if it is ever to happen, may it not happen while I live.' Her words unconsciously foreshadow the troubles which, after her death, were brought upon her children by Eurystheus (*Eur. Heracl.*). Such an allusion is quite in the poet's manner (cp. n. on *Ant.* 1080 ff.).

The objection to the verse as illogical assumes that the δέ in μηδέ means 'or,' and that, therefore, the wish 'not to see' the woe is distinguished from a wish which it includes,—viz., that the woe may not come while she lives. The answer is simply that the δέ in μηδέ means 'and.'

308 f. τεκνοῦσσα: schol. τέκνα ἔχουσα δπερ Καλλιμαχὶς φησι παιδοῦσα [παιδοῦσσα: though Schneider *Callim.* fr. 431 defends τεκνοῦσα and παιδοῦσα]. No part of τεκνέις or παιδεῖς occurs elsewhere. But the adj. is decidedly fitter here than τεκοῦσα (esp. in view of v. 311): nor is there sufficient ground for the assumption that τεκνοῦσσα would imply several children.—πρὸς...φύσιν, judging by it: cp. *Ph.* 885 n.: φύσις of physical aspect, as

child of mine thus visited by thy hand; nay, if such visitation is to be, may it not fall while Deianeira lives! Such dread do I feel, beholding these.

[To IOLE.] Ah, hapless girl, say, who art thou? A maiden, or a mother? To judge by thine aspect, an innocent maiden, and of noble race. Lichas, whose daughter is this stranger? Who is her mother, who her sire? Speak; I pity her more than all the rest, when I behold her; as she alone shows a due feeling for her plight.

LI. How should I know? Why should'st thou ask me? Perchance the offspring of not the meanest in yonder land.

DE. Can she be of royal race? Had Eurytus a daughter?

latter is the Aldine reading.

309 πάντων has been suspected: Meineke conj. πάντως: Nauck, έργων: Subkoff, παθών (or πόνων): Hense, άπειρος εἰ σὺ τῶνδε.—γενναία] The letter ν has been erased before this word in L. 312 πλείστον] πλείστον L. 318 φρονεῖν οἶδεν μόνῃ] Axt conj. δοκεῖ for οἶδεν: Blaydes, πλέον for μόνῃ: Hense, φρονεῖν ἐπίσταται: Wecklein, καὶ φρόνημ' (or μάλιστ') αἰδημονεῖ. In L the ρ of φρονεῖν was omitted, but has been inserted by the first hand. 314 καὶ κρίνεις: κεκρίνεις L. As Harl. has καὶ κρίνεις, Blaydes conj. τί δ' ἀνά με καὶ κρίνεις; 316 L points thus:—μή τῶν τυράννων εὐρύτου· σπορά τις ἦν; For τῶν, a v. l. was του (B, T): hence Brunck wrote, μή τοῦ τυραννεύοντος Εὐρύτου σπορά; Dobree suggested either (a) μή του τυράννων; Εὐρύτω σπορά τις ἦν; or (b) μή του τυράννων ἦν τις, Εὐρύτου σπορά;—but suspected that Εὐρύτου was a gloss. Heimsoeth (and Blaydes) conj. μή τῶν τυράννων τῶν ἐκεῖ σπορά τις ἦν;

O. T. 740: but otherwise below, 379.—πάντων...τῶνδε, schol. τῶν ἐκ τοῦ γάμου προσγινόμενων. The different surmise in 536 agrees better with 1225 f.—γενναία = εὐγενής (O. C. 76 etc.).

311 α. ὁ φιλότητος πατήρ: the same phrase in Ai. 1296: cp. O. T. 793, 1482.—φκτισα: for the aor., referring to the recent moment at which the feeling began, cp. 464, 1044, Ant. 1307 n.—ὅσῳπερ is used as if πλείστον, instead of μόνῃ, followed: see O. C. 743 n.

φρονεῖν οἶδεν, like σωφρονεῖν ἐπίσταται (O. T. 589). Iolē (whose actual relation to Heracles appears from 1225 f.) is feeling not only bitter grief (326), but the new shame and embarrassment caused by the presence in which she stands. While the other captives are comparatively callous, she appears to Deianeira as one whose sense of the calamity is such as might be looked for in a maiden of noble birth and spirit. φρονεῖν here denotes that fine intelligence which is formed by gentle breeding, and which contributes to delicate propriety of behaviour. So, in Ant. 1250, it is conjectured of Eurydice that, in her grief, she has sought privacy: γνώμης γὰρ οὐκ άπειρος, ὥσθ' άμαρτάνειν: and cp. the account of Panthea's άρετή καὶ εὐσχημοσύνη in Xen. Cyr. 5. 1 § 5.

314 f. For καὶ emphasising the verb, cp. 490, 600, Ant. 772 n.: for κρίνεις, above, 195.—γέννημα τῶν ἐκείθεν, an offspring of the folk there (at Oechalia). Others make the gen. partitive (supplying γεννημάτων); but this seems less natural here. For τῶν ἐκείθεν as = τῶν ἐκεῖ, cp. 601 ταῖς ἔσωθεν: Ant. 1070 τῶν κάτωθεν. (In 632 τάκείθεν in not quite similar.)—οὐκ ἐν ὑστάτοις goes with γέννημα, not with τῶν ἐκ., as the schol. saw: οὐκ ἐν ταῖς άπερριμμέναις καὶ εὐτελεσι τεταγμένη ἀλλὰ δῆλον ὅτι προῦχουσα ἐν εὐγενεῖα. For the litotes cp. Il. 15. 11 ἐπεὶ οὐκ νιν άφαιρότατος βάλλ' Αχαιῶν.

316 μή τῶν τυράννων; sc. γέννημα ἦν: for the interrogative μή, cp. O. C. 1502. The plur. (like βασιλέων in Ant. 1172) denotes 'the royal house': so, in O. C. 851, Creon calls himself τύραννος, though Eteocles is reigning.—Εὐρύτου σπορά τις ἦν; The only natural sense is, 'had Eurytus any issue?' She had heard that he had sons (266). But we may suppose, either that she forgets this, or, better, that her question is qualified by its context, meaning, 'had Eurytus any daughter?' The other version, 'was she a child of Eurytus?' would make τις strangely weak. Further, in a mere surmise, such as this, the less direct inquiry seems the fitter.

- ΔΙ. οὐκ οἶδα· καὶ γὰρ οὐδ' ἀνιστόρουν μακράν.
 ΔΗ. οὐδ' ὄνομα πρὸς του τῶν ξυνεμπόρων ἔχεις;
 ΔΙ. ἦκιστα· σιγῇ τοῦμὸν ἔργον ἦνυτον.
 ΔΗ. εἴπ', ὦ τάλαιν', ἀλλ' ἡμῖν ἐκ σαντῆς· ἐπεὶ 320
 καὶ ξυμφορά τοι μὴ εἰδέναι σέ γ' ἦτις εἶ.
 ΔΙ. οὐ τὰρα τῷ γε πρόσθεν οὐδὲν ἐξ ἴσου
 χρόνῳ *διήσει γλώσσαν, ἦτις οὐδαμὰ
 προῦφηγεν οὔτε μείζον' οὔτ' ἐλάσσονα,
 ἀλλ' αἰὲν ὠδίνουσα συμφορᾶς βάρος 325
 δακρυρροεὶ δύστηνος, ἐξ ὅτου πάτρην
 διήνεμον λέλοιπεν· ἡ δέ τοι τύχη
 κακὴ μὲν αὐτῇ γ', ἀλλὰ συγγνώμην ἔχει.
 ΔΗ. ἡ δ' οὖν ἐάσθω, καὶ πορευέσθω στέγας
 οὔτως ὅπως ἦδιστα, μηδὲ πρὸς κακοῖς 330
 τοῖς οὖσιν *ἄλλην πρὸς γ' ἐμοῦ λύπην *λάβῃ.

319 ἦνυτον in L was not 'primo omissum, sed postea literis exilioribus suppletum' (Dind.): only the first two letters are somewhat cramped.

320 f. ἡμῖν] ἡμῖν L.—τοι] τις B, T.—μὴ εἰδέναι] μὴ δέναι L.—For καὶ ξυμφορά τοι, Herm. writes καξύμφορ' ἐστὶ. Madvig conj. καὶ ξύμφορόν σοι μ' εἰδέναι. For this sense, Nauck would prefer καὶ ξυμφορά σοι τοῦμὲ μὴ εἰδέναι: but he would rather make the two vv. into one by deleting 321 and changing ἐπεὶ in 320 to τίς εἶ. 322 οὐ τὰρα] οὐ τ' ἄρα L.

323 διήσει Wakefield: διοίσει MSS.—οὐδαμὰ Hermann: οὐδαμὰ L:

317 ἀνιστόρουν: cp. Ph. 253 ὡς μὴδὲν εἰδὼτ' ἴσθαι μ' ὦν ἀνιστορεῖς: the simple ἴστορεῖν below, 382, 397, 404.—μακράν: O. T. 220 οὐ γὰρ ἂν μακράν | ἴχνεον.

318 f. ξυνεμπόρων: schol. ξυναιχμαλωτῶν.—ἔχεις, *comperitum habes*: Ant. 9 (n.).—ἦνυτον: Ant. 231 n.

320 ἄλλ' ἡμῖν, 'to me at least': since Lichas has not questioned thee. Cp. O. C. 1276 πειράσας ἄλλ' ὑμεῖς γε: and *ib.* 241 ἄλλ' ἐμέ.—ἐκ σαντῆς, here= 'from thine own *mouthe*' (since Lichas cannot tell me), rather than, 'of thine own *accord*.' In *El.* 343, ἅπαντα γὰρ σοι τὰμὰ νοουθηήματα | κελυγὴς διδακτά, κούδὲν ἐκ σαντῆς λέγεις, the sense is, 'from thine own *mind*.'

321 καὶ closely with ξυμφορά, a very misfortune. Deianeira is deeply interested by the captive, and feels drawn towards her. She is anxious to know the stranger's story, in order to offer her *personal* sympathy. These words express the pain and regret which she would feel at *not* being able to do so. The subtle art of the poet's language here depends on the different shades of meaning possible for ξυμφορά. When Deianeira at last learns all, that

knowledge is to her a ξυμφορά in the gravest sense: she knows that, in Iolè, she has received a *πημονὴν ὑπόστεγον* (376). But here she is courteously using ξυμφορά in the milder sense which it could also bear,—'a matter of deep regret.' Cp. Her. 1. 216 συμφορὴν παieύμενοι *ὅτι οὐκ ἔκρο ἐς τὸ τυθῆναι*.

322 f. οὐ τὰρα κ.τ.λ.: lit., 'It will be in a manner very unlike the past that she will utter a word': *i.e.*, if she does speak, it will be very unlike her conduct hitherto. οὐδὲν ἐξ ἴσου must be taken together: for τῷ γε πρόσθεν χρόνῳ depending on ἐξ ἴσου, cp. Eur. *Hēr.* 302 ἴσον δ' ἄπασμεν τῷ πρὶν. διήσει is a certain correction of διοίσει: γλώσσαν here is fig., 'speech,' precisely as in fr. 844. 3 πολλὴν γλώσσαν ἐκχέας μάτην, and *El.* 596 ἡ πᾶσαν ἴης γλώσσαν: for *λέναι* γλώσσαν could not mean, 'to unloose' the tongue: it means 'to send forth' an utterance, being a poetical equiv. for *λέναι φωνήν*: cp. Plat. *Legg.* 890 D πᾶσαν, τὸ λεγόμενον, φωνὴν *λέντα*. The use of *διεῖναι*, as meaning to *send* speech *through* the lips, is thus the same here as in O. C. 963 (φόνους

LI. I know not; indeed, I asked not many questions.

DE. And thou hast not heard her name from any of her companions?

LI. No, indeed; I went through my task in silence.

DE. Unhappy girl, let me, at least, hear it from thine own mouth. It is indeed distressing not to know *thy* name.

LI. It will be unlike her former behaviour, then, I can tell thee, if she opens her lips: for she hath not uttered one word, but hath ever been travelling with the burden of her sorrow, and weeping bitterly, poor girl, since she left her wind-swept home. Such a state is grievous for herself, but claims our forbearance.

DE. Then let her be left in peace, and pass under our roof as she wishes; her present woes must not be crowned with fresh pain at my hands;

οὐδαμοῦ B. 326 δακρυρροεῖ] δακρυρροεῖ (made from δακρυρροεῖ) L, with ἐδάκρυεν written above. 327 ἡ δέ L: ἡδὲ Wunder. 328 αὐτῇ γ'] In L

the breathing on υ has been changed, and is blotted; but the corrector seems to have meant αὐτῇ γ'. αὐτῇ γ' V², and so Hermann. Hartung conj. αὐτῇ 'στ': Heimsoeth, αὐτῇ 'στ': Reiske, αὐτῇ, τὰλλα: Wecklein, αὐτῆς (omitting γ'). Hilberg conj. ἐκλινεν αὐτῇ, and εχε for εχει. 329 'ἡ δ' οὖν scripsi pro ἡδ' οὖν' (Dindorf). But ἡ δ' οὖν is L's reading. Nauck writes ἡ δ' οὖν. 331 τοῖς οὖσι λύπην πρόσ γ' ἐμοῦ λύπην λάβοι L, with most mss. The variants are worthless,—λοιπὴν for the first λύπην (B), or λύπης for the second (A). Triclinius amended οὖσι λύπην to οὖσιν ἄλλην. Blaydes conj. οὖσι καινήν, or οὖσιν ἡδὴ: Nauck, οὖσιν αὐτῇ. Others propose, instead of the second λύπην, διπλὴν (F. W. Schmidt), νέαν (Dindorf), or λύπη (Paley). Wecklein

μοι...) τοῦ σοῦ διήκας στόματος. The attempted interpretations of διόλσει, and some other conjectures, will be found in the Appendix.

ἦτις, causal (O. T. 1184), justifying v. 322.—οὐδαμῶ, adv.: O. C. 1104 n.

324 οὐτε μέλιν' οὐτ' ἐλάσσονα: *Ant.* 1245 πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον: *Od.* 10. 93 οὐ μὲν γάρ ποτ' ἀέξετο κύμα γ' ἐν αὐτῷ, | οὐτε μέγ' οὐτ' ὀλίγον: *Her.* 3. 62 οὐκ ἔστι...δὲκως τι...νεῖκος τοι ἔσται ἢ μέγα ἢ μικρόν.

325 ὠδίνουσα...βάρος (cognate acc.): cp. *Al.* 790 πρᾶξιν ἦν ἡλγιστ' ἐγώ: *Eur.* *Her.* 990 Ἦρα με κάμνειν τήνδ' ἔθηκε τὴν νόσον.

327 ε. διήνυμον simply = ἡνευθεσαν: so Oechalia is called ὑψίπυργος (354) and αἰπεινή (858). The word does not occur elsewhere in classical Greek, but Hermann quotes it from Philo Byzant. *De septem mirabilibus* 1, where it means 'fanned by breezes.' Hermann prefers the first of the two explanations (ἐρημον, ὑψηλήν) given by the schol.: thinking that the epithet describes the ruins of Oechalia as *patulum ventis iter praebeñtes*. This

seems very far-fetched; the more so, as the noun is πάτραν.

ἦ...τύχη, not the doom of captivity, but rather her present condition of mute and inconsolable grief.—αὐτῇ γ' is emphatic; sad for *her*, but to be condoned by *us*: γ' is therefore in place.—συγγνώμην ἔχει: *Thuc.* 3. 44. ἔχοντάς τι συγγνώμης (some claim to it).

329 ε. ἡ δ' οὖν: cp. *O. T.* 669 ὁ δ' οὖν *Itw.* *Al.* 961 οἱ δ' οὖν γελῶντων: *Ar.* *Ach.* 186 οἱ δ' οὖν βοῶντων. Idiom thus favours ἡ δ'; and ἡδ' would here be too emphatic.—οὕτως ὅπως ἡδιστα: i.e., in silence.

331 Among the attempts to amend λύπην...λύπην (cr. n.), the two best, I think, are, (1) ἄλλην...λύπην, Triclinius: and (2) λύπην...διπλὴν, F. W. Schmidt. In favour of (2), it might perhaps be said that the second λύπην is more likely to be corrupt than the first. But it is also conceivable that the error should have arisen through the transcriber glancing forward. And, in close connection with πρὸς κακοῖς τοῖς οὖσιν, ἄλλην seems the fittest word. διπλὴν would be less clear (meaning the

ἄλεις γὰρ ἡ παρούσα. πρὸς δὲ δώματα
χωρῶμεν ἤδη πάντες, ὡς σύ θ' οἱ θέλεις
σπεύδης, ἐγὼ δὲ τᾶνδον ἐξαρκῇ τιθῶ.

ΑΓ. αὐτοῦ γε πρῶτον βαιὸν ἀμμείνας, ὅπως 335
μάθης ἄνευ τῶνδ' οὔστινας τ' ἄγεις ἔσω,
ὦν τ' οὐδὲν εἰσήκουσας ἐκμάθης ἃ δεῖ.
τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ.

ΔΗ. τί δ' ἔστι; τοῦ με τήνδ' ἐφίστασαι βάσιν;

conj. πρόσφατον γ' ἐμοῦ λάβοι. Wunder changes πρὸς γ' ἐμοῦ to ἐξ ἐμοῦ. For λάβοι (MSS.), Blaydes restores λάβη. 333 σύ θ'] σύγ' Brunck.—οἱ (= ἡ) Harl.—θέλεις A: θέλω L: θέλεις B. 334 ἐγὼ δὲ L, with most MSS.: ἐγὼ τε A (and so Turnebus). 335 ἀμμείνας] ἐμμείνας A, Harl.; and so Ald. 336 οὔστινας τ'] τ' was added by Erfurdt. (οὔστινας γ' A.) Hense deletes this verse, omitting τ' after ὦν in 337. 337 εἰσήκουσας] ἐξήκουσας K, with εἰς written above.—ἐκμάθης Turnebus: ἐκμάθησθ' L: ἐκμάθης γ' A. 338 For πάντ' Wakefield conj. κάτ'. Blaydes writes τούτων γὰρ εἰμι πάντ' ἐπιστήμων ἐγώ.

former κακά plus a new λύπη): it would also be too emphatic for this context.

Almost all edd. retain the optat. λάβοι, which is possible ('Heaven forbid that she should receive...!'). But, as this clause is linked with ἐάσθω καὶ πορευέσθω,—being, in fact, merely a repetition of the command in a negative form,—I feel sure that Blaydes is right in reading λάβη.

333 f. οἱ θέλεις σπεύδης, back to Cenaeum, so as to be in time for the sacrifice (287): cp. 599.—ἐγὼ δὲ, after σύ θ', is warranted by the antithesis, as in 143 (n.), 286.—ἐξαρκῇ τιθῶ, make them such as they ought to be,—set them in satisfactory order. The word is used in Aesch. Pers. 237 (πλούτος ἐξαρκῆς).

335 The ἄγγελος (180), who has listened in silence, now places himself between Deianeira and the door through which she is about to follow Lichas and the captives.—αὐτοῦ γε πρῶτον βαιὸν ἀμμείνας, sc. χώρει (from χωρῶμεν in 333). Where γε is thus used in reply, without an expressed verb, the verb can usu. be supplied directly from what immediately precedes (as in 399 νεμῶ from νεμεῖς). Here we may compare O. T. 678 ΧΟ...τί μέλλεις κομίζειν δόμων τόνδ' ἔσω; | IO. μαθοῦσά γ' ἦτις ἡ τύχη (sc. κομῶ).—ἀμμείνας: Sophocles has the form ἀμμένειν in four lyric passages (527, 648, El. 1389, 1397); but there is no other instance of it in tragic iambs. The apocope of ἀνά, so frequent in tragic lyrics, is comparatively rare in dialogue;

the examples in iambs are chiefly nouns, as ἀμβάτης, προσάμβασις, ἀμβολή, ἀμπνοή, ἀμπνυχή: more rarely verbs; though cp. 396 (n.); Eur. Hec. 1263 ἀμβήσει. In Trō. 1277 ἀμπνέουσ' is only a v. l. for ἐμπνέουσ', as in Phoen. 1410 ἀμφέρι for ἀναφέρει. An example in Attic prose is Xen. Cyr. 7. 5. 12 ἀμβολάδος γῆς.

336 f. ἄνευ here = χωρὶς, as in O. T. 1464 ἄνευ τοῦδ' ἀνδρός.—οὔστινας τ': the τ' is placed as if μάθης were to serve for both clauses: but, in the form which the sentence actually takes, this τε properly belongs to μάθης, and the second τε to ἐκμάθης. (Cp. Ph. 1415 τὰ Διὸς τε φράσεων βουλευμάτων σοι, | κατερητύσων θ' ὁδὸν ἣν στέλλει.) For the simple verb followed by the compound, cp. O. T. 566 f. ἐσχετε —παρέσχομεν: Ph. 249 f. οἶσθα—κάτοιδ'.—The masc. plur. οὔστινας alludes to Iolē: cp. O. T. 366 σὺν τοῖς φιλάτοις (Iocasta).—ὦν τ' οὐδὲν εἰσήκουσας: her relations with Heracles. The first clause corresponds with the information which the speaker gives in vv. 379 ff.; the second, with that which he gives in vv. 351 ff.

338 πάντ', adv., 'in all respects'; to be taken, not with ἐπιστήμην alone (as if = 'complete knowledge'), but with ἔχω ἐπιστήμην.—Nauck, who pronounces the text corrupt, contends that we can say, (1) τούτων ἐπιστήμην ἔχω, or (2) πάντα ἐπιστήμην ἔχω: but that we cannot 'combine τούτων πάντα.' He compares πάντα ἐπιστήμην ἔχω with O. C. 583 τὰ δ' ἐν μέσῳ | ἡ λῆστιν ἰσχεῖς κ.τ.λ., where τὰ δ' ἐν μέσῳ depends on λῆστιν ἰσχεῖς as =

she hath enough already.—Now let us all go in, that thou mayest start speedily on thy journey, while I make all things ready in the house. [LICHAS, followed by the Captives, moves towards the house.]

ME. (*coming nearer to DEIANEIRA*). Ay, but first tarry here a brief space, that thou mayest learn, apart from yonder folk, whom thou art taking to thy hearth, and mayest gain the needful knowledge of things which have not been told to thee. Of these I am in full possession.

DE. What means this? Why wouldest thou stay my departure?

Nauck conj. *τούτων ἐγὼ γὰρ πάντ' ἐπιστήμων ἔφην*. 339 τί δ' ἐστὶ τοῦ με τήνδ' ἐφίστασαι [φ from π] βάσιν: L. Wunder writes τί δ' ἀντὶ τοῦ ('why and wherefore?'). For με, Porson (on Eur. *Phoen.* 1373 = 1354 Dind.) conj. καί. For ἐφίστασαι, Dobree conj. ὑφίστασαι, *subsistis* ('place yourself over against me').

ἐπιλανθάνει. Hence it appears that he takes πάντα for an acc. depending on ἐπιστήμην ἔχω as = ἐπίσταμαι. But πάντα in our verse is an adverb. This adverb is used by Sophocles, not only 'to strengthen adjectives' (Nauck on *Ani.* 721), as in ὁ πάντ' ἀναλκίς (*El.* 301), but also with verbs and participles: as *Ani.* 640 γνώμης πατρώας πάντ' ὀπισθεν ἐστάσαι: *Ph.* 99 πάντ' ἡγουμένην. The adverbial use of πάντα with ἐπιστήμην ἔχω is none the less correct because a gen., τούτων, happens to be joined with ἐπιστήμην. In *Ani.* 721, φῶναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων, the adverb certainly goes with ἐπιστήμης πλέων: but that proves nothing against the phrase used here.

339 τί δ' ἐστὶ; Cp. *O. T.* 1144 τί δ' ἐστὶ; πρὸς τί τοῦτο τοῖσιν ἱστορεῖς; (n.). Here, as there, a mark of interrogation must follow ἐστὶ, since τίς can stand for δστις only in an indirect question.—τοῦ, causal gen.; so *τίσιν Ph.* 327 (n.).—ἐφίστασαι με, makest me to halt, τήνδε βάσιν (acc. of respect), in this movement (towards the house). For the second acc., cp. *Ph.* 1242 τίς ἐστὶ μ' οὐπικωλύων τάδε; (n.): *id.* 1301 μέθες με...χείρα. Schol.: τίσιν ἐνεκεν τὴν πορείαν καὶ τὴν εἰσοδὸν ἱστᾶς καὶ κωλύεις;

The midd. ἐφίσταμαι does not elsewhere occur in a causal sense (except in the aor., as Xen. *Cyr.* 8. 2. 19 φρουροὺς ἐπέστησάμην). But the causal use of καθίσταμαι (*Aesch. Eum.* 706 φρούρημα γῆς καθίσταμαι, *Thuc.* 2. 6 τὰ τ' ἐν τῇ πόλει καθίσταντο) appears to warrant a like use of ἐφίσταμαι, where, as here, the context helps to explain it. Cp. also Plat. *Tim.* 63 c γεώδη γένη δισπτάμενοι, 'separating.' [But we

cannot properly compare *O. C.* 916 παρίστασαι, 'you bring to your own side,' 'subjugate': nor Plat. *Rep.* 565 c ἐνα τινὰ...δῆμος εἰώθε...προΐστασθαι ἑαυτοῦ: where there is a special reason for using the midd.] The midd. προσορωμένα in *O. C.* 244 is similarly unique, and has a like justification.

A fact which confirms this view is that ἐφίσταμαι, ἐφίστασθαι were regularly used with ref. to a halt. Xen. *An.* 2. 4. 26 ἐπορεύετο δὲ ἄλλοτε καὶ ἄλλοτε ἐφίσταμενος. ὅσον δὲ χρόνον τὸ ἡγούμενον τοῦ στρατεύματος ἐπιστήσειε, τοσοῦτον ἦν ἀνάγκη χρόνον δι' ὅλου τοῦ στρατεύματος γίγνεσθαι τὴν ἐπίστασιν. (For ἐπίστασις, 'a halt,' cp. *Ani.* 225 n.) Polyb. 16. 34. 2 ἐπιστήσαντες...τὴν ὁρμήν. Diod. 17. 112 τὴν ὁδὸν...ἐπιστήσας. Plut. *Cim.* 1 ἐπιστήσας...τὴν πορείαν. Arrian 5. 16. 1 ἐπέστησε τοὺς ἱππέας τοῦ πρόσω.

Another explanation is: τοῦ με ἐφίστασαι, 'why hast thou come close up to me, τήνδε βάσιν (cogn. acc.), with this (hurried) step?' But: (1) instead of με, we should then expect μοι: which Madvig, indeed (*Adv.* 1. 227), proposed, though with the further (and needless) change of τοῦ to ἐφ' οὗ. Cp. *O. T.* 776 πρὶν μοι τύχη | τοιάδ' ἐπέστη. The acc. με is not adequately defended by fr. 155, τίς γὰρ με μόχθος οὐκ ἐπεσάται; where the acc. is like that which can follow ἐπιβαίνειν as = 'to assail' (*Al.* 138 σέ δ' ὅταν πληγὴ Διὸς... | ...ἐπιβῇ): 'what trouble was not ever coming upon me?' (2) τήνδε... βάσιν here refers more naturally to the movement in which Deianeira is stopped than to a movement which the ἀγγελοὶ makes towards her.

- ΑΓ. σταθείς' ἄκουσον· καὶ γὰρ οὐδὲ τὸν πάρος 340
μῦθον μάτην ἤκουσας, οὐδὲ νῦν δοκῶ.
ΔΗ. πότερον ἐκείνους δῆτα δεῦρ' αὖθις πάλιν
καλῶμεν, ἢ 'μοὶ ταῖσδέ τ' ἐξείπειν θέλεις;
ΑΓ. σοὶ ταῖσδέ τ' οὐδὲν εἴργεται, τούτους δ' ἔα.
ΔΗ. καὶ δὴ βεβᾶσι, χῶ λόγος σημαίνεται. 345
ΑΓ. ἀνὴρ ὃδ' οὐδὲν ὦν ἔλεξεν ἀρτίως
φωνεῖ δίκης ἐς ὀρθόν, ἀλλ' ἢ νῦν κακός,
ἢ πρόσθεν οὐ δίκαιος ἄγγελος παρῆν.
ΔΗ. τί φής; σαφῶς μοι φράζε πᾶν ὅσον νοεῖς·
ἃ μὲν γὰρ ἐξείρηκας ἀγνοία μ' ἔχει. 350
ΑΓ. τούτου λέγοντος τάνδρὸς εἰσήκουσ' ἐγώ,
πολλῶν παρόντων μαρτύρων, ὡς τῆς κόρης
ταύτης ἑκατὶ κείνος Εὐρυτόν θ' ἔλοι
τὴν θ' ὑψίπυργον Οἰχαλίαν, Ἐρως δέ νιν
μόνος θεῶν θέλξειεν αἰχμάσαι τάδε, 355

340 f. τὸν...μῦθον] τῶν...μῦθων V²: τῶν...μῦθον K. 343 ἢ 'μοὶ Groddeck:
ἢ μοι MSS. 344 εἴργεται] Hense conj. εἴργομαι. 345 χῶ λόγος]
Nauck conj. χῶ τι λῆς. 346 ἀνὴρ Hermann: ἀνὴρ MSS. 347 φωνεῖ]

340 f. οὐδὲ τὸν πάρος...οὐδὲ νῦν. The double οὐδὲ here must not be confused with a double οὐτε: this is not a case of parataxis,—‘as my first story was worth hearing, so will this one be.’ The first οὐδὲ = ‘not even,’ and the second, ‘no, nor...’: cp. O. C. 1402 τοιοῦτον οἶον οὐδὲ φωνῆσαι τινὶ | ἐξεσθ’ ἐταίρων, οὐδ’ ἀποστρέψαι πάλιν.—τὸν πάρος μῦθον: vv. 180—199.—μάτην: not ψευδῶς, as the schol. explains (a sense which must refer to the speaker, not to the hearer), but simply, ‘in vain.’ His promise of good news proved true.—δοκῶ, sc. μάτην σε ἀκούσεσθαι.

342 f. ἐκείνους, Lichas and the captives: who are moving away into the house, but have not yet disappeared. Their movement, which would begin at v. 335, ends only at 345. As the space to be traversed by them would not be great, we may suppose that Lichas, though he does not overhear the words of the ἄγγελος, has paused near the door of exit, in uncertainty, on seeing Deianeira stop, and is finally dismissed by a gesture of hers, after the words τούτους δ' ἔα (344). Here she forgets the ἀνευ τῶνδ' of v. 336.—ἢ 'μοὶ ταῖσδέ τ' (the Chorus),—i.e.

μόναις: an addition which the emphasis on the pronouns renders needless.

344 σοὶ ταῖσδέ τ' οὐδὲν εἴργεται: the verb is clearly passive: the midd. εἴργομαι occurs only as = ‘to keep oneself off’ from something (O. T. 890 n.). And it is simpler to take οὐδὲν as nom. than as adv. with an impers. verb. σοὶ ταῖσδέ τ' might be a dat. of interest: ‘for thee and these, nothing is excluded’: but it is truer (I think) to carry on ἐξείπειν. Thus the strict sense is:—‘for the purpose of telling to thee and these, nothing is excluded.’ The ordinary οὐδὲν εἴργει occurs at 1257.

345 καὶ δὴ: O. C. 31 n.—χῶ λόγος σημαίντω. Blaydes writes δ τι λέγεις σήμαινέ μοι: Nauck too (cr. n.) thinks the text corrupt, chiefly because σός is absent. But cp. Eur. *Hērō*. 341 f. ΦΑ. τρίτη δ' ἐγὼ δύστηνος ὡς ἀπόλλυμαι. | ΤΡ. ἐκ τοι πέπληγμαι· ποί προβήσεται λόγος; For the verb, cp. 598 σήμαινε. Apitz cites Plat. *Gorg.* 511 B ὡς ὁ λόγος σημαίνει: but the sense there is different (‘as our argument indicates’).

347 f. δίκης ἐς ὀρθόν, conformably with the straight rule of honesty: cp. O. T. 853 δικαίως ὀρθόν, truly right (for the

ME. Pause, and listen. My former story was worth thy hearing, and so will this one be, methinks.

DE. Shall I call those others back? Or wilt thou speak before me and these maidens?

ME. To thee and these I can speak freely; never mind the others.

DE. Well, they are gone;—so thy story can proceed.

ME. Yonder man was not speaking the straightforward truth in aught that he has just told. He has given false tidings now, or else his former report was dishonest.

DE. How sayest thou? Explain thy whole drift clearly; thus far, thy words are riddles to me.

ME. I heard this man declare, before many witnesses, that for this maiden's sake Heracles overthrew Eurytus and the proud towers of Oechalia; Love, alone of the gods, wrought on him to do those deeds of arms,—

φώνει L (the acute accent added by S): cp. 326.—δίκης] δίκης L. 350 ἀγνοία μ' Herm.: ἀγνοιά μ' L, with most MSS., and so Ald.: ἀγνοία μ' Triclinius. 351 λέγοντος τάνδρος] λέγοντός τ' ἀνδρός L. 353 Εὐρυτόν] εὐροίτον L, with υ· over αι.

prophecy). For the implied metaphor, cp. Eur. *Hec.* 602 οἶδεν τό γ' αἰσχρὸν κανόνι τοῦ καλοῦ μαθών: for εἰς, fr. 555 εἰς ὀρθὸν φρονεῖν (=καλῶς φρονεῖν): Thuc. 6. 82 ἐς τὸ ἀκριβὲς εἰπεῖν (so the MSS.: ὡς Krüger). The gen. δίκης can be joined to ὀρθὸν (though without art.), since the latter is felt as a subst.: cp. *Al.* 1144 ἐν κακῷ | χειμῶνος.

ἢ νῦν...ἢ πρόσθεν...παρῆν: since νῦν can mean 'just now,' it is not necessary to supply πάρεστιν: but it is easy to do so: cp. Xen. *An.* 3. 3. 2 ἐγὼ...καὶ Κύρω πιστὸς ἦν,...καὶ νῦν ὑμῖν εὖρους (εἰμι).—κακός here=ἀπιστος, as at 468 it is opposed to ἀψευδής.—οὐ δίκαιος is merely a synonym for κακός (cp. 457), 'not honest': cp. 411: *An.* 671 δίκαιον κάγαθόν παραστήτην. The antithesis, which is only between νῦν and πρόσθεν, is thus somewhat blurred.

350 ἃ μὲν γὰρ ἐξείρηκας, standing where it does, is most simply taken as an acc. of respect; though τούτων might be supplied.—ἀγνοία: for the α, see on *Ph.* 129 ἀγνοία προσῆ.

352 π. μαρτύρων: cp. 188.—Εὐρυτόν θ' εἰσι τήν θ' ὕψι. Οἰχαλίαν: i.e., slew him, and took the town. Just so in *Il.* 11. 328 ἐλέτην διφρον τε καὶ ἀνέρε (the men are slain). This is usu. called a case of 'zeugma': but it is not really of the same kind as (e.g.) Her. 4. 106 ἐσθῆτά τε

φορέουσι τῇ Σκυθικῇ ὁμοίην, γλώσσαν δὲ ἰδίην: where the verb properly suits the first clause only, and ἔχουσι would naturally have been added to the second clause. The poetical use of ἐλεῖν, in regard to contests, included the senses, (1) 'to overcome,' often connoting 'to slay'; and (2) 'to gain by overcoming.' Cp. Pind. *O.* 1. 88 ἔλεν δ' Οἰνομάου βίαν, παρθένον τε σύνευνον (overcame the father in a race, and won the daughter). So we can say, 'they conquered their oppressors,' and 'they conquered freedom.' The difference is that we should not say, in one sentence, 'they conquered their oppressors, and freedom.' Schneidewin compares Pind. *N.* 10. 25 ἐκράτησε...στρατὸν... | καὶ...στέφανον, Μολσαισί τ' ἔδωκ' ἀρόσαι. But there is much probability in Heyne's correction of the MS. Μολσαισί τ' to Μολσαισιν (with no comma after στέφανον).

τήν ὑψίπυργον: cp. 327n.—Οἰχαλίαν: for the anapaest, excused by the proper name, cp. 233.

355 μόνος θεῶν: whereas Lichas had represented Zeus as πράκτωρ of all (251).—θέλειεν, with irony; that gentle spell produced these exploits. Cp. 1142 τοιῷδε φίλτρῳ.—αἰχμάσαι τάδε (cogn. acc.), to do these warlike deeds. The verb has here a general sense, as in Aesch. *Pers.* 756 ἐνδὸν αἰχμάζειν, to play the warrior at home: cp. *Al.* 97. In *Il.* 4. 324

οὐ τὰπὶ Λυδοῖς οὐδ' *ὕπ' Ὀμφάλη πόνων
 λατρεύματ', οὐδ' ὁ ῥίπτὸς Ἰφίτου μόρος·
 δν νῦν παρώσας οὗτος ἔμπαλιν λέγει.
 ἀλλ' ἡνίκ' οὐκ ἔπειθε τὸν φυτοσπόρον
 τὴν παῖδα δοῦναι, κρύφιον ὡς ἔχοι λέχος, 360
 ἔγκλημα μικρὸν αἰτίαν θ' ἐτοιμάσας
 ἐπιστρατεύει πατρίδα τὴν ταύτης, ἐν ᾗ
 τὸν Εὐρυτον τόνδ' εἶπε δεσπόζειν θρόνων,
 κτείνει τ' ἄνακτα πατέρα τῆσδε καὶ πόλιν
 ἔπερσε. καὶ νῦν, ὡς ὄρᾳς, ἦκει δόμους 365

358 οὐδ' r: οὐτ' L.—ὕπ' Ὀμφάλη Herwerden: ἐπ' Ὀμφάλη most mss. (a few have ἀπ'). In L the ε of ἐπ' is in an erasure,—from ν acc. to some, from α acc. to others. Neither letter can now be clearly traced, but ν seems the more probable; though the erasure extends, to the left of ε, beyond the space which either ν or α would ordinarily fill. 358 f. These two vv. are bracketed by Wunder, whom Blaydes follows. Nauck, though he does not bracket them, leans to the same view. 358 δν νῦν mss.: δ νῦν Erfurdt: δ νῦν Köchly.—Nauck thinks that after 358 there has been a loss of one or more verses, which referred to Heracles asking the hand of Iolè. 359 ἀλλ' Blaydes (*Addenda* p. 289) conj. εἰθ': Tournier, ὁ δ'. 360 ἔχοι A, and so Ald.:

αἰχμὰς δ' αἰχμάσσουσι means, 'shall wield spears': whence Ellendt understands here, '*intorquere hoc excidium*.'

358 f. οὐ τὰπὶ Λυδοῖς. Here ἐπὶ Λυδοῖς = 'in their country' (248 ἐν Λυδοῖς): cp. 1100 γῆς ἐπ' ἐσχάτοις τόποις: Her. 5. 77 ἐπὶ...τῇ χώρῃ.—*ὕπ' Ὀμφάλη: in subjection to her,—a common sense of ὑπὸ with dat. (as Thuc. 1. 32 εἰ ἐσόμεθα ὑπ' αὐτοῖς). ὕπ' is an almost certain correction of the ms. ἐπ' (see cr. n.), which τὰπὶ may have generated. If ἐπ' were retained, it could mean only 'in the power of': for, in reference to *one person*, ἐπὶ could not possibly mean merely 'with.' After ἐπὶ Λυδοῖς, however, the repetition of ἐπὶ in a different sense would here be awkward.—πόνων λατρεύματ', service consisting in toils (defining gen.): cp. 505 ἀεθλ' ἀγώνων. (O. C. 105 μόχθοις λατρεύων, 'thrall to woes,' is not parallel.)—ὁ ῥίπτὸς...μόρος: cp. *Ani.* 36 φόνον...δημόλευστον. A sarcastic allusion to the vivid detail with which Lichas had told the story (270 ff.).

Heracles had really killed Iphitus. The denial here refers only to the place which the murder held in the story told by Lichas. Heracles was instigated, not by the Lydian servitude which punished his crime, or by those affronts (262 ff.) which Lichas represented as having moved him to the crime, but,

in reality, by the refusal of Eurytus to give him Iolè.

358 δν refers, not to μόρος, but back to Ἔρως (354), verses 356 f. being parenthetical; just as in 997 ἦν refers to κρητὶς in 992, and not to λῶβαν in 996. The conjecture δ would enfeeble the passage. δν...παρώσας expresses that the divine agent, who should have been placed in the foreground of the story (cp. 862), has been thrust out of sight. Cp. Eur. *Andr.* 29 Ἑρμῖονην γαμεί, | τοῦμόν παρώσας δεσπότης δοῦλον λέχος.—ἔμπαλιν λέγει, speaks in a contrary sense. Her. 1. 207 ἔχω γνώμην...τὰ ἔμπαλιν ἢ οὗτοι. *Il.* 9. 56 οὐδὲ πάλιν ἐρέει ('gainsay').

359 ἀλλ' ἡνίκ': here ἀλλά merely serves to resume the story, after the parenthesis: cp. δέ in 252, 281. Others make it strictly adversative: '(It was *not* on account of his enslavement); rather it was when he could not persuade,' etc.—οὐκ ἔπειθε: the *imperf.* is regularly used with ref. to such failure (e.g., Thuc. 3. 3 ἐπειδὴ...οὐκ ἔπειθον: id. 4. 4 ὡς οὐκ ἔπειθεν).—τὸν φυτοσπόρον: not yet identified with Eurytus. That disclosure forms the climax, at 380.

360 f. κρύφιον ὡς ἔχοι λέχος: cp. Her. 3. 1 οὐκ ὡς γυναικὰ μιν ἐμελλε...ἔξειν, ἀλλ' ὡς παλλακὴν.—ἔγκλημα is properly the matter of the complaint: αἰτίαν, the imputation of blame for it.

not the toilsome servitude to Omphalè in Lydia, nor the death to which Iphitus was hurled. But now the herald has thrust Love out of sight, and tells a different tale.

Well, when he could not persuade her sire to give him the maiden for his paramour, he devised some petty complaint as a pretext, and made war upon her land,—that in which, as he said, this Eurytus bore sway,—and slew the prince her father, and sacked her city. And now, as thou seest, he comes sending

ἐχῆ (made from ἐχει) L. **362—364** Wunder brackets vv. 362, 363: and so Blaydes. Hartung, followed by Nauck and others, brackets the words τὴν ταύτης...πατέρα. **363** τὸν Εὐρύτου τῶνδ' L, A, and most MSS.: τὸν Εὐρύτου τόνδ' B, K, N. The Ald. has τῶν Εὐρύτου τῶνδ'. Erfurdt, τῶν Εὐρύτου τόνδ'. Hermann (third ed.) gave τῶν δ' Εὐρύτου τήνδ' εἶπε δεσπόσειν θρόνων, placing the verse after 368. **364** κτείνει] Blaydes gives κτάνοι.—πατέρα] In L a letter has been erased after πα.—πόλιν] πόλιν L, with ο written over α by a late hand. **365 f.** ἐπερσε] Blaydes πέρσειε.—καὶ νῦν] Brunck καὶ νῦν.—ἦκει δόμους | ὥς] Blaydes ἦκει 's δόμους | σοὺς. For ὥς, Brunck gave ἐς: Schneidewin conj. πρὸς: Hartung, σφε.—For ὥς ὄρᾳς, ἦκει δόμους | ὥς τοῦσδε πέμπων οὐκ

For *αἰρία* in this sense, cp. *O. T.* 656, *Ai.* 28.—*ἐτοιμάσας*: cp. *Isae.* or. 11 § 14 *ἀγῶνας παρασκευάζειν* ('to get up' law-suits against one).

362—364 *ἐπιστρατεύει...ἀνακτα πατέρα*. I keep the traditional text, only with τόνδ' (B) instead of τῶνδ' (L) in 363: in the poet's time either would have been written ΤΟΝΔ. If the text be sound, it means:—'he makes war upon her country, that in which (Lichas) said that this Eurytus was master of the throne.' But there are three difficulties:

(1) It was needless to say that the girl's πατρίς was also the realm of Eurytus: cp. 244 f.: 283 ff.: 315. The excuse must be that the Messenger himself had not yet said so; he is wordy, and anxious, in his own fashion, to be lucid. The reading τόνδ', it may be noted, suits this view of him. And τῶνδ' (θρόνων) would be very awkward.

(2) Heracles is subject to *ἐπιστρατεύει* and *κτείνει*: but Lichas to *εἶπε*. (Heracles cannot be the subject to *εἶπε*: he needed not to tell his warriors that Eurytus *reigned* there; and, on the other hand, *δεσπόζειν* could not mean, '*usurped*.)' Such a change of subject is very harsh: still, it is not impossible; and, as the *narrative* of Lichas has been the foremost topic so far, *εἶπε* would at once suggest him. An example almost as bold occurs in *Thuc.* 2. 3: οἱ δὲ Πλαταιῆς... λόγους δεξιόμενοι ἡσυχάζον, ἀλλως τε καὶ ἐπειδὴ ἐς οὐδὲνα οὐδὲν ἐνεωτέρειζον. πράσσοντες δὲ πως ταῦτα κατενόησαν κ.τ.λ.: where the Plataeans are the sub-

ject of *ἡσυχάζον* and *κατενόησαν*, but the Thebans of *ἐνεωτέρειζον*.

(3) At v. 377 Deianeira asks, ἀρ' ἀνώ- νυμος | πέφυκεν; i.e., 'is she of obscure birth?'—and then, for the first time, learns that the girl's father is *Eurytus*. So she must have understood *ἀνακτα* in 364 to mean, not 'the king,' but some (minor) 'prince' or 'chief.' Yet, even so, her question at v. 377 is strange. (At v. 342 we saw that she ignored a hint given in v. 336: but on *this* question—the girl's birth—we should have expected her to be attentive.)

The only course which removes all these three difficulties is Hartung's,—who brackets the words τὴν ταύτης...πατέρα, so that three verses shrink into one,—*ἐπιστρατεύει πατρίδα τῆσδε, καὶ πόλιν κ.τ.λ.* This would certainly improve the passage. And it is conceivable that the interpolation should have been due to actors.

Others read τῶν Εὐρύτου τόνδ', rendering: 'in which (Lichas) said that Heracles (τόνδ') holds' [or 'wishes to hold'] the throne of Eurytus.' But Heracles simply laid Oechalia waste; there was no question of his reigning there.—Wecklein ingeniously reads τὸν ἐργάτην (for Εὐρύτου) τῶνδ': 'where Heracles said (to his warriors) that the author of these wrongs was king.'

For the change of tenses, cp. *Ani.* 406 n.

365 f. ἦκει, Heracles: he is not, indeed, yet at Trachis (and the words δόμους ὥς τοῦσδε go with πέμπων); but,

- ὥς τούσδε πέμπων οὐκ ἀφροντίστως, γύναι,
οὐδ' ὥστε δούλην· μηδὲ προσδόκα τόδε·
οὐδ' εἰκός, εἴπερ ἐντεθέρμανται πόθῳ.
ἔδοξεν οὖν μοι πρὸς σέ δηλῶσαι τὸ πᾶν,
δέσποιν', ὃ τοῦδε τυγχάνω μαθὼν πάρα. 370
καὶ ταῦτα πολλοὶ πρὸς μέσῃ Τραχινίων
ἀγορᾷ συνεξήκουον ὡσαύτως ἐμοί,
ὥστ' ἐξελέγχειν· εἰ δὲ μὴ λέγω φίλα,
οὐχ ἥδομαι, τὸ δ' ὀρθὸν ἐξείρηχ' ὅμως.
ΔΗ. οἴμοι τάλαινα, ποῦ ποτ' εἰμὶ πράγματος; 375
τίν' εἰσδέδεγμαι πημονὴν ὑπόστεγον
λαθραῖον; ὦ δύστηνος· ἄρ' ἀνώνυμος
πέφυκεν, ὥσπερ οὐπάγων διώμνυτο;
ΑΓ. ἦ κάρτα λαμπρὰ καὶ κατ' ὄνομα καὶ φύσιν·
πατρὸς μὲν οὔσα γένεσιν Εὐρύτου ποτὲ 380

Wecklein writes ὡς συνάρον δόμους | ἐς τούσδε πέμπει κοῦκ.—τούσδε] τοῦσδε L. 367 μηδὲ] μὴ δὲ L. Erfurdt conj. μήτι: Hartung μὴ σὺ.—τόδε L (with an erasure after ο: it was perhaps τόνδε); and so most MSS.: τάδε B, with a few others. 368 ἐντεθέρμανται MSS. Subkoff says: 'In L prius ν puncto notatum est': but the supposed dot is merely the smooth breathing on ε, placed (as often) a little too much to the right, so that it is over ν. (Cp. on 463, 468.) The gloss ἐκκέκασται is written above. ἐκτεθέρμανται is the conject. of Dindorf. 372 ὡσαύτως] ὡς αὐτως L. 373 ὥστ' ἐξελέγχειν] Tournier conj. οὐς ἔστ' ἐλέγχειν. 374 τὸ δ' made from τὸδ' in L. 378 διώμνυτο;] In L the

after his distant wanderings, he may be said to 'have arrived,' since in his march from Oechalia he has already reached the point of Euboea nearest to his home (237). Heracles being the subject to ἔπερσι and to ἐντεθέρμανται (368), there would be an exceptional harshness in making Lichas the subject to ἦκει: nor would this suit the sense so well.

δόμους ὡς τούσδε: see n. on O. T. 1481 ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας. The case for reading ἐς is stronger here than there. Yet I refrain from altering, since the house so easily suggests the household.

368 οὐδ' εἰκός: οὐδέ here = 'nor,' rather than, 'not even.'—ἐντεθέρμανται. This compound is not found elsewhere, while ἐκθερμαίνω is frequent. But ἐνθερμος was common, and is applied by Arist. to a 'feverish' temperament (*Physiogn.* 2, p. 806 b 26: διάνοιαν...ἐνθερμον: 3 p. 808 a 37 εὐφρεῖς καὶ ἐνθερμοί). Here ἐν-, suggesting the inward, hidden flame, seems better than the more prosaic ἐκ-. In fr. 430. 3 the corrupt εἰθ' ἄλλεται is

corrected by Valckenaer (after Ruhnken) to ἐνθάπεται, but by Ellendt to ἐκθάπεται: and the latter is confirmed by Bekker *Anecd.* p. 40. 20.

371 f. πρὸς μέσῃ Τραχινίων ἀγορᾷ: μέσῃ here implies, 'open,' 'public,' as in ἐδειξ'...ἐς μέσον (*Ph.* 609 n.): πρὸς, lit. 'close to'; the ἀγγελος had been one of those who stood in the outer part of the crowd, while inner circles were thronging round Lichas; he had thus been able to get away quickly (188—195). In 423 the prep. is the vaguer ἐν.—ἀγορᾷ, not 'market-place,' but 'gathering' (the place was a λειμών, 188); a sense not rare even in Attic prose: cp. Xen. *An.* 5. 7. 3 συναγαγεῖν αὐτῶν ἀγοράν: Aeschin. or. 3 § 27 ἀγοράν ποιῆσαι τῶν φυλῶν.

Join ὡσαύτως ἐμοί: cp. Her. 2. 67 ὡς δὲ αὐτῶς τῇσι κυσὶ οἱ ἰχθυεῖν θάπτονται.

374 τὸ δ' ὀρθόν: cp. the words of the messenger to Eurydice in *Ani.* 1194 f. τί γὰρ σε μαλθάσσοιμι' ἂν ὥν ἐς ὑστερον | ψεύσται φανούμεθ'; ὀρθὸν ἀλήθει' ἀέλ.

375 f. ποῦ...πράγματος; *Ai.* 102 ποῦ σοι τύχης ἔστηκεν; *ib.* 314 ἐν τῷ πράγματι.

her to this house not in careless fashion, lady, nor like a slave;—no, dream not of that,—it is not likely, if his heart is kindled with desire.

I resolved, therefore, O Queen, to tell thee all that I had heard from yonder man. Many others were listening to it, as I was, in the public place where the Trachinians were assembled; and they can convict him. If my words are unwelcome, I am grieved; but nevertheless I have spoken out the truth.

DE. Ah me unhappy! In what plight do I stand? What secret bane have I received beneath my roof? Hapless that I am! Is she nameless, then, as her convoy sware?

ME. Nay, illustrious by name as by birth; she is the daughter of Eurytus, and was once

mark of interrogation is due to an early corrector. 379 ἡ κάρτα Canter: ἡ καὶ τὰ mss. and Ald. (ἡ καὶ ταλαμπρά L).—δνομα Fröhlich: δμμα mss. The same emendation was made independently by Hartung and Wecklein (*Ars Soph. em.* p. 59), who give it in their texts.—In L ἀγγ. stands before v. 380, and v. 379 is given to Deianeira (as in B and T), but the mark ζ is prefixed to it. Cp. the schol. on 379: *τινὲς τὸ τοῦ ἀγγέλου πρόσωπόν φασι*. The Aldine gives v. 379 to Deianeira. 380 μέν] Reiske conj. γάρ. For μέν οὐσα Wecklein conj. γεγώσα, comparing O. T. 1168 ἐγγεῆς γεγώς.—γένεσιν] In L the letter γ, which had been omitted, is written above. A late hand has written σ over the final ν: this v. l. γένεσις, Triclinian, appears in a few late mss. (as B and T).—ποτέ] Blaydes writes σπορά.

—ὕπνοστογον with εἰσδέδεγμαι: cp. *El.* 1386 βεβᾶσιν ἄρτι δωμάτων ὑπόστογοι.

377 ε. ὦ δύστηνος, sc. ἐγώ: cp. 1143, 1243. *Ph.* 744 δύστηνος, ὦ τάλας ἐγώ.—ἀνώνυμος: ἄσημος καὶ δυσγενής (schol.). The reference to origin is brought out by πύφκεν.

This question seems strange after the words κτείνει τ' ἀνακτα πατέρα τῆσδε in 364,—which Deianeira can hardly be supposed to have forgotten. (See n. on 361 ff.) If those words be genuine, we might perhaps regard the question here as merely continuing her own bitter thought,—not as really asking for information:—'Wretched that I am! Is this the nameless maiden of whom he spoke?' (Cp. the bitter self-communing of Oedipus, O. T. 822: ἄρ' ἔφυν κακός; | ἄρ' οὐχὶ πᾶς ἀναγνος;) It is not decisive against this view that the matter-of-fact ἀγγελος takes the question literally.

διώμνυτο (cp. 255 n.): Lichas had merely declared that he knew nothing (314—319).

379 ἡ κάρτα: these words begin the reply to a question in *El.* 312, Aesch. *Suppl.* 452: they are the first words of a speaker also in *Ai.* 1359, *El.* 1279.

The conj. δνομα for δμμα not only removes a difficulty, but is made almost certain by the question, ἀρ' ἀνώνυμος

πύφκεν; The words were easily confused: thus in *Ai.* 447 δμμα has been made in L from δνομα. By δνομα, as dist. from φύσιν, is meant partly the nobleness of the name itself (akin to Iolaüs, etc.), partly her personal renown for beauty. On the other hand, κατ' δμμα, 'in regard to her appearance,' is a phrase for which there is no real parallel: it cannot be justified by the use of δψις (*Il.* 24. 632) in that sense. In *Ai.* 1004 δυσθέατον δμμα is not similar.—φύσιν, birth, as *Ai.* 1301 φύσει μὲν ἦν | βασιλεια (and *ib.* 1259).

In some ancient texts this verse was given to Deianeira. Among recent editors, Paley shares that view. But: (1) If Deianeira has already answered her own question, the Messenger's speech opens weakly with v. 380. (2) It agrees best with the practice of Sophocles to suppose that ἡ κάρτα are a speaker's first words.—Some, indeed, of the mss. (as B, K, T), which give v. 379 to Deianeira, have ἡ instead of ἡ, with the mark of interrogation after φύσιν, and only a comma after διώμνυτο. Thus D. asks, 'Is she obscure, or illustrious?' But this is weak.

380 ε. πατρός μὲν οὐσα κ.τ.λ. The simplest account of the μὲν is that 'Ἰόλη δὲ καλουμένη ought to have followed, but, owing to the fact that her name is primarily in question, the second clause be-

- Ἰόλη ἑκαλείτο, τῆς ἐκείνος οὐδαμὰ
βλάστας ἐφώνει δῆθεν οὐδὲν ἱστορῶν.
XO. ὄλουντο μὴ τι πάντες οἱ κακοί, τὰ δὲ
λαθραῖ' ὅς ἀσκει μὴ πρέπονθ' αὐτῷ κακά.
ΔH. τί χρὴ ποεῖν, γυναῖκες; ὥς ἐγὼ λόγοις 385
τοῖς νῦν παροῦσιν ἐκπεπληγμένη κυρῶ.
XO. πεύθου μολοῦσα τάνδρος, ὡς τάχ' ἂν σαφῇ
λέξειεν, εἴ νιν πρὸς βίαν κρίνειν θέλοις.
ΔH. ἀλλ' εἰμι· καὶ γὰρ οὐκ ἀπὸ γνώμης λέγεις.
ΑΓ. ἡμεῖς δὲ προσμένωμεν; ἦ τί χρὴ ποεῖν; 390
ΔH. μίμν', ὥς ὅδ' ἀνὴρ οὐκ ἐμῶν ὑπ' ἀγγέλων
ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.

381 ἑκαλείτο] καλείτο MSS.—οὐδαμὰ Herm.: οὐδαμῇ L. 382 ἐφώνει] Hertel and Hense conj. ἐφώρα.—οὐδὲν ἱστορῶν] Enger conj. οὐδ' ἀνιστορῶν. 383 L omits XO., as though this v. and the next belonged to the ἄγγελος.—μὴ τι] μὴ τοι T, K, Lc: prob. due to Triclinius. Nauck writes, with Fröhlich, ὄλουντο πάντες οἱ κακοί, μάλιστα δέ. 384 αὐτῷ H. Stephanus and Canter: αὐτῷ MSS. The schol.'s words, ὅσοι...κακούργους λόγους ἑαυτοῖς συντιθέασιν, suggest but do not prove that he read αὐτῷ. Nauck conj. ἐσθλῷ. 385 To this verse L prefixes, not Δη, but

came Ἰόλη ἑκαλείτο. The ποτέ belongs in sense to ἑκαλείτο, not to οὐσα: the imperf. refers to her former condition in her own home: cp. 301 ἦσαν.

Ἰόλη: *Fiola* on the vase from Caere mentioned above (265 f. n.). Cp. Hes. fr. 45 (ap. schol. on 266 above), τοὺς δὲ μεθ' ὀπλοτάτην τέκετο ξανθὴν Ἰόλειαν | Ἀντιόχῃ. Curtius (*Etym.* § 590) accepts the connection with *Ion*. Some mythologists regard Iolè as 'the violet dawn,' who is wedded to the rising sun (Hyllus) after his precursor (Heracles) has passed away in fiery glory (Paley, *Introd. to Tr.*, p. 204). The poet, at least, is innocent of such symbolism.—τῆς: 47 n.

382 βλάστας: the plur., as *O. T.* 717, *O. C.* 972.—οὐδὲν ἱστορῶν, compared with the words of Lichas himself (317 οὐδ' ἀνιστόρουν μακράν), seems better taken as 'because he had not been *inquiring*' (ὅτι οὐδὲν ἱστόρει), than, 'because he did not *know*' (cp. *O. T.* 1484 f.).

Many editors place a comma after ἐφώνει. This implies that δῆθεν could stand as the first word of a sentence or a clause. Now there are certainly instances in which the special point of the irony conveyed by δῆθεν lies in words which follow it: yet, even then, δῆθεν is *also* retrospective. Aesch. *P. V.* 986 ἐκερ-

τόμησας δῆθεν ὡς παῖδ' ὄντα με: here ὡς παῖδ' ὄντα is the point: but that is no reason why δῆθεν should not refer to the whole sentence: i.e., 'thou hast mocked me, forsooth, as though I were a child,' represents the sense no less well than, 'thou hast mocked me as if, forsooth, I were a child.' The same remark applies to Thuc. 1. 127 τοῦτο δὴ τὸ ἄγος οἱ Λακεδαιμόνιοι ἐκέλευον ἐλαύνειν δῆθεν τοῖς θεοῖς πρῶτον τιμωροῦντες. Id. 4. 99 οὐδ' αὖ ἐσπένδοντο δῆθεν ὑπὲρ τῆς ἐκείνων. This last example would really show δῆθεν as the first word of a clause, *if* it were necessary to take it exclusively with ὑπὲρ τῆς ἐκείνων: 'nor, again, were they (the Boeotians) going to make a truce about ground which, forsooth, was Athenian.' But the sense is rather: 'nor, again, were they going to make a truce, forsooth, [i.e., as the Athenian proposal implied,] about ground which was Athenian.' And so, here also, the irony of δῆθεν affects the whole sentence, and not only the words οὐδὲν ἱστορῶν.

383 f. ὄλουντο κ.τ.λ.: a forcible way of saying, 'Any kind of misdoing might be pardoned sooner than treachery of the kind which we see here.' Cp. 468 f., σοὶ δ' ἐγὼ φράξω κακὸν | πρὸς ἄλλον εἶναι κ.τ.λ. The comment is aimed at Lichas in the

called Iolè; she of whose parentage Lichas could say nothing, forsooth, because he had asked no questions.

CH. Accursed, above other evil-doers, be the man whom deeds of treachery dishonour!

DE. Ah, maidens, what am I to do? These latest tidings have bewildered me!

CH. Go and inquire from Lichas; perchance he will tell the truth, if thou constrain him to answer.

DE. Well, I will go; thy counsel is not amiss.

ME. And I, shall I wait here? Or what is thy pleasure?

DE. Remain;—here he comes from the house of his own accord, without summons from me.

merely a short line.

337 πεύθου MSS.: πυθοῦ Nauck.

338 νιν Brunck:

μιν MSS.—θέλοις L, A, etc., and Ald.: θέλεις r. 339 ἀπὸ r: ἀπο L, A, etc., and Ald.: see comment.

390 L gives this v. to the Chorus: so, too, Turnebus, Brunck, Campbell. Hermann first gave it to the Messenger. The Aldine, with most MSS., gives it, along with v. 389, to Deianeira.

391 f. L gives these two vv. to Deianeira; and so Turnebus. The Aldine, with most MSS., gives them to the Chorus.—δδ' ἀνὴρ Herm. (δδ' ὦ νῆρ Erfurd): ἀνὴρ δδ' Brunck: δδ' ἀνὴρ MSS.

first instance; but its vague form seems purposed, so that the hearers may extend it, if they please, to Heracles. Deianeira herself is in doubt whether the dissimulation practised by Lichas was prompted by her lord (449): Lichas explains that it was not so (479 f.). The schol.'s paraphrase shows that he wished to punctuate thus: *δλουντο, μή τι πάντες, οἱ κακοί*, etc.: 'perish, not all men, but the evil; and (especially) he,' etc.

τά δ: for the place of the art., cp. 92 n.: for δ as = ἀλλά, *Ant.* 85 n.—μή (generic) πρέπονθ' αὐτῷ: the treachery is aggravated by the fact of the high trust reposed in those from whom it proceeds. *Ph.* 1227 ἐπραξας ἔργον ποῖον ὧν οὐ σοι πρέπον;

385 ποεῖν: for the spelling, cp. *Ph.* 120 n., and *ib.* p. 234.

387 f. πεύθου: Nauck writes πυθοῦ. But the change is as needless here as in *O. T.* 604. Where the sense is, 'inquire,' the pres. is right: cp. *O. C.* 993 πότερα πυνθάνου' ἂν εἴ | πατήρ σ' ὁ καίνων: *ib.* 1155 ὥς μή εἰδὼτ' αὐτὸν μηδὲν ὧν σὺ πυνθάνει. On the other hand in *O. T.* 332 f. τί ταῦτ' | ἄλλως ἐλέγχεις; οὐ γὰρ ἂν πύθοιό μου, the aor. is required, as the sense is, 'learn.' Cp. above, 66, 91; and below, 458.

σαφή = ἀληθῆ: *El.* 1223 ἐκμαθ' εἰ σαφή λέγω.—πρὸς βίαν, i.e., with stringent questioning (such as the ἀγγελος himself applies, 402 ff.). The phrase is rare,

except where physical force is meant; cp., however, *O. C.* 1185 οὐ γὰρ σε, θάρσει, πρὸς βίαν παρασπᾶσει | γνώμης.—κρίνειν = ἀνακρίνειν: 195 n.

389 οὐκ ἀπὸ γνώμης, not away from good judgment,—not otherwise than it prescribes: οὐκ ἄνευ συνέσεως (schol.). Cp. οὐκ ἀπὸ καιροῦ, οὐκ ἀπὸ τρόπου (n. on *O. C.* 900): *Plat. Theaet.* p. 179 c οὐκ ἀπὸ σκοποῦ εἰρηκεν. Others understand, 'not contrary to my own judgment' (τοῦτο κάμολ ἀρέσκει, schol.). *Il.* 10. 324 σοὶ δ' ἐγὼ οὐχ ἄλιος σκοπὸς ἔσσομαι, οὐδ' ἀπὸ δόξης ('belying thy hope'): *ib.* 1. 561 ἀπὸ θυμοῦ | μάλλον ἔμοι ἔσσει. But here γνώμης seems better taken generally. Distinguish the sense in *Eum.* 674 ἀπὸ γνώμης φέρειν | ψήφον (in accordance with one's opinion).

The accent in L here, ἀπο γνώμης, represents the theory that this prep. should be paroxytone when it means 'at a distance from,' as in the phrases cited above, and in ἀπὸ τείχεος (*Il.* 9. 353), ἀπὸ σείο (*ib.* 437), etc. But this was merely a refinement due to comparatively late grammarians: see Ellendt, *Lex. Soph.* p. 79 a: *Matthiae Gr.* § 572 n. b.

391 οὐκ ἐμὼν ὑπ' ἀγγέλων: though it would be easy to supply κληθεῖς from αὐτόκλητος (*Az.* 289 ἀκλῆτος οὐδ' ὑπ' ἀγγέλων | κληθεῖς), it is needless to do so: cp. *Eur. Andr.* 561 οὐ γὰρ μᾶς σε κληδόνος προθυμία | μετῆλθον, ἀλλὰ μυρίων ὑπ' ἀγγέλων.

- ΑΙ. τί χρή, γύναι, μολόντα μ' Ἡρακλεῖ λέγειν ;
 δίδαξον, ὡς ἔρποντος, *ὡς ὄρᾳς, ἐμοῦ.
 ΔΗ. ὡς ἐκ ταχείας σὺν χρόνῳ βραδεῖ μολῶν 395
 ἄσσεις, πρὶν ἡμᾶς *κάννεώσασθαι λόγους.
 ΑΙ. ἀλλ' εἴ τι χρήζεις ἱστορεῖν, πάρειμ' ἐγώ.
 ΔΗ. ἦ καὶ τὸ πιστὸν τῆς ἀληθείας νεμεῖς ;
 ΑΙ. ἴστω μέγας Ζεὺς, ὦν γ' ἂν ἐξειδῶς κυρῶ.
 ΔΗ. τίς ἡ γυνὴ δῆτ' ἐστὶν ἣν ἦκεις ἄγων ; 400
 ΑΙ. Εὐβοίης· ὦν δ' ἔβλασται οὐκ ἔχω λέγειν.
 ΑΓ. οὗτος, βλέφ' ᾧδε. πρὸς τίν' ἐννέπειν δοκεῖς ;
 ΑΙ. σὺ δ' εἰς τί δή με τοῦτ' ἐρωτήσας ἔχεις ;
 ΑΓ. τόλμησον εἰπεῖν, εἰ φρονεῖς, ὃ σ' ἱστορῶ.

393 Ἡρακλεῖ L has εἰ in an erasure (from ἦ?). 394 ὡς ὄρᾳς] Wakefield and Wunder: *εἰσορᾳς* MSS.—Herwerden and Hense reject this v. 395 ταχείας] *τραχείας* Ald.—*σὺν χρόνῳ*] *συνχρόνῳ* L. 396 κάννεώσασθαι Herm.: *καὶ νεώσασθαι* MSS.: *ἀνανεώσασθαι* Canter: *κἀνανεώσασθαι* Wunder (with synizesis of *ew*). Blaydes conj. *κἀνακινεῖσθαι*, referring to the schol.; whose phrase, however, *πρὶν ἡμῖν καινοτέρους ἀνακινεῖσθαι λόγους*, confirms the (amended) vulgate. 397 and 399 are given to the Messenger in L, but rightly to Lichas in A and other MSS., and in the Aldine. 398 νεμεῖς Nauck (schol. on 399, *διηγῆσομαι*): *νέμεις* MSS.

394 ὡς ὄρᾳς. I receive this slight and easy correction of *εἰσορᾳς*, holding that the latter does not admit of any sound defence. Various explanations of it have been attempted. (1) Seidler: *εἰσορᾳς* governs the gen. No one would now maintain this: the alleged instances are irrelevant (Ar. *Ran.* 815 *παρίδῃ* with a gen. *absol.*: Xen. *M.* 1. 1. 11 οὐδεὶς δὲ πώποτε Σωκράτους οὐδὲν ἀσεβὲς...οὔτε πρᾶττοντος εἶδεν, etc., where the verb governs the acc., and the gen. is possessive). (2) Hermann: the constr. is, ὡς ('since'), *ἔρποντος ἐμοῦ, εἰσορᾳς* (τοῦτο, ἔρποντά με). But ὡς must go with the gen. *absol.* (3) Nauck: ὡς *ἔρποντος ἐμοῦ, (οὕτως) εἰσορᾳς* (ἐμὲ ἔρποντα). But (a) this implies a harsh asyndeton (*δίδαξον*—*εἰσορᾳς*): and (b) the constr. is not justified by *Ai.* 281 ὡς ᾧδ' ἐχόντων τῶνδ' ἐπίστασθαι σε χρή (cp. *Ant.* 1179 n.). (4) Matthiae: there is a confusion between *εἰσορᾳς ὡς ἔρποντος ἐμοῦ*, and ὡς (since) *εἰσορᾳς ἔρποντα ἐμέ*. (5) Dindorf: *εἰσορᾳς* is parenthetic. This is the best plea: but it does not suit the idiom of tragedy. The parenthetic ὄρᾳς (interrogative) does not support it.

As regards ὡς ὄρᾳς, Blaydes well points out that a double ὡς occurs elsewhere: 1241 τάχ', ὡς ἔοικας, ὡς νοσεῖς φράσεις:

Ant. 735 ὄρᾳς τὰδ' ὡς εἶρηκας ὡς ἄγαν νέος ; *El.* 1341 ἡγγεῖλας, ὡς ἔοικεν, ὡς τεθνηκότα: and cp. the double ὡς in *Ai.* 729.

395 ε. ἐκ ταχείας: cp. 727, and n. on *Ant.* 994.—*σὺν χρόνῳ*...βραδεῖ: *O. C.* 1602 ταχεῖ...σὺν χρόνῳ (n.).—*πρὶν ἡμᾶς κάννεώσασθαι λόγους*. The compound verb is confirmed, as against the *καὶ νεώσασθαι* of the MSS. (cr. n.), by the schol.'s paraphrase, *ἀνακινεῖσθαι* [this schol. has no lemma]; and more esp. by Eustath., p. 811, 20 (on *νεοῖο βαθείης, Il.* 10. 353), *νεῖαν, οὐ χρήσις παρ' Ἡσιόδῳ ἐν τῷ, θέρεος δὲ νεωμένη οὐκ ἀπατήσῃ (Op.* 462), ἐξ οὗ καὶ παρὰ Σοφοκλεῖ ἀνανεώσασθαι λόγους, τὸ ἀνακινῆσαι. On the other hand, the MS. *καὶ* is clearly sound: *πρὶν καὶ* here = 'before even'; see on *Ant.* 280. For the apocope of the prep. in *κάννεώσασθαι*, see on 335 *ἀμμείνας*. The synizesis of *ew*, assumed by those who write *κἀνανεώσασθαι*, would be very harsh. I doubt whether Eustathius was right in his theory—suggested by *νεῖαν*—that *ἀνανεοῖσθαι* λόγους was a metaphor from ploughing. Had it been so, it ought to have implied, 'going again over old ground,' like *ἀναπολεῖν ἔπη (Ph.* 1238 n.). Here the sense is simply, 'to renew converse.' Cp. Polyb. 5. 36 *δεῖ τὸν λόγον ἀνερεῖν*.

398 τ' καὶ: 246.—τὸ πιστὸν τῆς ἀλη-

Enter LICHAS.

LI. Lady, what message shall I bear to Heracles? Give me thy commands, for, as thou seest, I am going.

DE. How hastily thou art rushing away, when thy visit had been so long delayed,—before we have had time for further talk.

LI. Nay, if there be aught that thou would'st ask, I am at thy service.

DE. Wilt thou indeed give me the honest truth?

LI. Yes, be great Zeus my witness,—in anything that I know.

DE. Who is the woman, then, whom thou hast brought?

LI. She is Euboean; but of what birth, I cannot say.

ME. Sirrah, look at me:—to whom art thou speaking, think'st thou?

LI. And thou—what dost thou mean by such a question?

ME. Deign to answer me, if thou comprehendest.

401—404 Nauck arranges the four verses thus:—AI. 403 (with *ἐρωτήσας*'), ΔH. 404, AI. 401, ΔF. 402. Reiske thus:—ΔH. 404 (next after 400): AI. 401, 403: ΔH. 402. **402—403** Throughout this passage L either omits to indicate the persons, or gives them wrongly. (1) The following vv. have no note of the person, but only a short line, prefixed to them:—400, 401, 404, 405, 410, 412, 415, 416, 419, 421, 427. (2) The following vv. are wrongly assigned. To *Deianeira* (instead of the Messenger):—402, 408 f. (as far as *σὴν*), 413, 417 f., 423 f., 431—433. To the *Messenger* (instead of Lichas):—403, 409 (from *δικαία*), 414, 418 (from *φημί*), 425 f.—In the Aldine text of vv. 402—433 the lines which belong to Lichas are rightly given to him: but *Deianeira* is substituted for the Messenger all through the dialogue. **403** *ἐρωτήσας* L has *ἐρωτήσας* *έχεις*: which has generally been reported as *ἐρωτήσας* *έχεις* (the Aldine reading, first corrected by Tyrwhitt). The latter *may* be what the scribe meant, since the preceding verse (402) is in L wrongly given to *Deianeira*. But he might also have written just thus in copying *ἐρωτήσας* *έχεις*. What is taken for an apostrophe after *σ* might equally well be the breathing on *ε*, placed, as often, a little to the left. **404** *δ σ'] δσ* L.

θείας, the faithfulness of the truth, = the honest truth.—*νέμεις*, as in *νέμειν μοῖραν τι*, because she claims a true account as *due* to her: 436 f. *μη...ἐκκλέψης λόγον*. Cp. the pass. in Her. 9. 7 *τὸ μὲν ἀπ' ἡμέων οὕτω ἀκίβδηλον νέμεται ἐπὶ τοὺς Ἕλληνας*: so honestly do we discharge our duty towards the Greeks.

Even without the hint in the schol. (cr. n.), it would have been clear that *νέμεις* must be read here. *νέμεις* has been explained as follows:—(1) Wunder: 'Do you give the pledge of veracity?'—*i.e.*, 'Are you prepared to swear that you will speak the truth?' (2) Linwood, 'colis, *observas*': *i.e.*, 'Do you respect fidelity to the truth?' (3) Campbell takes *νέμεις* as 'possess,' 'wield,' 'use'; rendering, 'And dost thou maintain the faithful spirit of truth?'

J. S. V.

401—404 As to Nauck's change in the order of these verses (cr. n.), it is enough to observe that (1) Lichas could not reply to the question of his *δέσποινα* with such a rebuff as *σὺ δ' εἰς τί δή με κ.τ.λ.* (2) It is out of accord with *Deianeira's* courteous dignity that she should address Lichas with such words as *τόλμησον εἰπεῖν, εἰ φρονεῖς κ.τ.λ.*

402 *οὗτος, βλέψ' ὦδε*: the *ἄγγελος* roughly bespeaks attention for his own question; *ὦδε=δεῦρο* (*O. T.* 7 n.). Cp. *O. T.* 1121 *οὗτος σὺ, πρέσβυ, δεῦρό μοι φώνει βλέπων*: *Αἰ.* 1047 *οὗτος, σέ φωνῶ*.

403 *σὺ δ'*: a reproof of the meddling stranger. Cp. *Isae. or.* 8 § 24 *σὺ δὲ τίς εἶ; σοὶ δὲ τί προσήκει θάπτειν; οὐ γινώσκω σε*.

404 *τόλμησον*, an ironical rejoinder: 'bring yourself to do it,'—'have the

- ΔΙ. πρὸς τὴν κρατοῦσαν Δηάνειραν, Οἰνέως 405
 κόρην, δάμαρτά θ' Ἡρακλέους, εἰ μὴ κυρῶ
 λεύσσω μάταια, δεσπότην τε τὴν ἐμήν.
 ΑΓ. τοῦτ' αὐτ' ἔχρηζον, τοῦτό σου μαθεῖν. λέγεις
 δέσποιναν εἶναι τήνδε σήν; ΔΙ. δίκαια γάρ.
 ΑΓ. τί δῆτα; ποῖαν ἀξιοῖς δοῦναι δίκην, 410
 ἣν εὐρεθῆς ἐς τήνδε μὴ δίκαιος ὦν;
 ΔΙ. πῶς μὴ δίκαιος; τί ποτε ποικίλας ἔχεις;
 ΑΓ. οὐδέν· σὺ μέντοι κάρτα τοῦτο δρῶν κυρεῖς.
 ΔΙ. ἄπειμι· μῶρος δ' ἦ πάλαι κλύων σέθεν.
 ΑΓ. οὐ, πρίν γ' ἂν εἴπῃς ἱστορούμενος βραχύ. 415
 ΔΙ. λέγ', εἴ τι χρήζεις· καὶ γὰρ οὐ σιγηλὸς εἶ.
 ΑΓ. τὴν αἰχμάλωτον, ἣν ἔπεμψας ἐς δόμους,
 κάτοισθα δῆπον; ΔΙ. φημί· πρὸς τί δ' ἱστορεῖς;
 ΑΓ. οὐκουν σὺ ταύτην, ἣν ὑπ' ἀγνοίας ὄρας,
 Ἰόλην ἔφασκες Εὐρύτου σπορὰν ἄγειν; 420
 ΔΙ. ποίους ἐν ἀνθρώποισι; τίς πόθεν μολῶν
 σοὶ μαρτυρήσει ταῦτ' ἐμοῦ κλύειν *πάρα;
 ΑΓ. πολλοῖσιν ἀστῶν· ἐν μέσῃ Τραχινίῳ
 ἀγορᾷ πολὺς σου ταυτά γ' εἰσήκουσ' ὄχλος.

408 ε. δάμαρτά θ'...δεσπότην τε] For θ'...τε, Blaydes writes δ'...δε.—λεύσσω] λεύσων L, with σ written above. 408 αὐτ'] αὐτ' L, as in *Ani.* 462; meant in both cases, probably, for αὐτὸ (cp. *Ani.* 408 δεῖν for δεινὰ). 412 ποικίλας] In L the first hand wrote ποικίλας ἔχεις; S has added 'not after, but just over, the first σ, assuming, doubtless, that vv. 410 f. belonged to *Deianaira*, though in L no note of the person is prefixed to v. 410 (see on 402—433). ποικίλλας Aldine (cp. n. on 402—433, *ad fin.*). Tyrwhitt first gave ποικίλας. 414 ἦ Elmsley and Dindorf: ἦν MSS. 418 κάτοισθα δῆπον; ΔΙ. φημί] The conject. κάτοισθα δῆρ';—ὃ φημι seems to have been due to Turnebus: Brunck rejected it in his first ed. (1786, 4to, vol. I. p. 234), concluding thus, 'Nulla igitur caussa est cur Parisini editoris conjectura probetur,

goodness to do it.' (Not, 'dare.') Cp. *O.C.* 184, *Ph.* 82, 481.—εἰ φρονεῖς, 'if thou comprehendest' (the question). Not, 'if thou art sane'—which would be too strong here.—ἱστορῶ with double acc., like *έρωτῶ*: Eur. *Ph.* 621 τί μ' ἱστορεῖς τόδε; 408 ε. If δάμαρτα were not followed by δεσπότην, the change of θ' to δ' made by Blaydes would be probable: cp. *O.C.* 1217 n. But, where *three* relationships of the same persons are mentioned, there is no reason for preferring δέ...δέ to τε...τε.—λεύσσω μάταια (adv., cp. *O.T.* 883 n.), suffering a delusion of the eyes. Cp. 863: Hor. *C.* 3. 27. 39 (*an me*) *Ludit imago Vana?*

409 δίκαια: for the plur., cp. 64.—The division of the verse between two

speakers (*ἀντιλαβή*) gives vivacity: cp. 418, 876.

411 δίκαιος: cp. 348.

412 ποικίλας (i): cp. 1121: for ποικίλος with ref. to subtlety, see on *O.T.* 130 ἢ ποικιλῶδὸς Σφίγξ.

415 ε. ἱστορούμενος=ἐρωτώμενος, a comparatively rare use of this passive; so Her. 1. 24 κληθέντας ἱστορέεσθαι εἰ τι λέγοιεν.—οὐ σιγηλὸς εἶ: as Creon calls the φύλαξ a λάλημα, *Ani.* 320. Possibly an echo of Eur. *Suppl.* 567 λέγ', εἰ τι βοῦλει· καὶ γὰρ οὐ σιγηλὸς εἶ: where the phrase alludes to the rhetoric of the herald Copeus.

418 κάτοισθα: i.e., thou knowest whom I mean: *O.T.* 1048 ὅστις κάτοιιδε τὸν βοτήρ' δν ἐννέπει. The conject.,

LI. To the royal Deianeira, unless mine eyes deceive me,—daughter of Oeneus, wife of Heracles, and my queen.

ME. The very word that I wished to hear from thee :—thou sayest that she is thy queen?

LI. Yes, as in duty bound.

ME. Well, then, what art thou prepared to suffer, if found guilty of failing in that duty?

LI. Failing in duty? What dark saying is this?

ME. 'Tis none; the darkest words are thine own.

LI. I will go,—I was foolish to hear thee so long.

ME. No, not till thou hast answered a brief question.

LI. Ask what thou wilt; thou art not taciturn.

ME. That captive, whom thou hast brought home—thou knowest whom I mean?

LI. Yes; but why dost thou ask?

ME. Well, saidst thou not that thy prisoner—she, on whom thy gaze now turns so vacantly—was Iolè, daughter of Eurytus?

LI. Said it to whom? Who and where is the man that will be thy witness to hearing this from me?

ME. To many of our own folk thou saidst it: in the public gathering of Trachinians, a great crowd heard thus much from thee.

κάτοισθα δῆτ'; *οὐ φημι*. But he afterwards adopted it; and it is now commonly ascribed to him. 419 *ἦν ὑπ' ἀγνοίας ὁρᾷς* MSS.: in L a letter has been erased after *ἀγνοίας*. 421 *ποίοις ἐν*] *ποιοῖσιν* K, and so Blaydes reads. 422 *πᾶρα* Bothe: *παρῶν* MSS. 423 *πολλοῖσιν*] Wakefield conj. *πολλοῖς ἐν*. 424 *ταῦτά γ' εἰσήκουσ'* A: *ταῦτ' εἰσήκουσ'* L: for the loss of *γε*, cp. 491, *Ant.* 648, 1241.

κάτοισθα δῆτ';—*οὐ φημι*, assumed that *κάτοισθα*=*γινώσκεις* ('knowest who she is').

419 *ἦν ὑπ' ἀγνοίας ὁρᾷς*. If these words are sound, they mean, 'on whom you look with (affected) ignorance.' There is little force in the objection that Iolè is not actually present: the Messenger is calling up the recent scene (314—319), which is so fresh in their minds. The real question is,—could *ὑπ' ἀγνοίας* be thus used,—as = 'with' (not 'from') 'ignorance'? Elsewhere *ὑπό* denotes some external accompaniment of action, as (1) *σοῦπιδ*, *ὑπὸ συνίγγων*: or *silence*, *ὑπ' εὐφήμου βοῆς* (*El.* 630): (2) *light*, *ὑπὸ λαμπάδων*: (3) *a pressure from without*, as *ὑπὸ μαστίγων*. There is perhaps no instance in which it refers distinctly to the mental or moral circumstances (as distinct from motives) of the agent. In *Eur. Hipp.* 1299 *ὑπ' εὐκλείας θάνη* means, 'amid men's praises': even in *Hec.* 351, *ἐθρέφθην ἐλπίδων καλῶν ὕπο*, Polyxena

alludes not merely to the hopes in her own breast, but to the fair auguries of those who watched her youth. Possibly the use of *ὑπ' ἀγνοίας* in this verse may have been felt to convey a certain irony which excused it; as if it implied, 'with a look of ignorance assumed for the occasion,'—the deceiver's outward equipment for his part.

On the whole, I do not feel sure that there is a corruption. If there is, it probably lies deep. Some conjectures are noticed in the Appendix.

421 f. *τίς πόθεν μολῶν*: *Od.* 1. 170 *τίς πόθεν εἰς ἀνδρῶν*; *Eur. El.* 779 *τίτες | πόθεν πορεύεσθ'*;—*πᾶρα* is much better here than *παρῶν*, a corruption which may have been induced by *μολῶν* above. In 431, on the other hand, the emphasis of *παρῶν* is fitting.

423 f. *πολλοῖσιν ἀστῶν* answers *ποίοις ἐν ἀνθρώποισι*; The conj. *πολλοῖς ἐν ἀστῶν* is admissible (*O. T.* 178 n.), but unnecessary.—*ἀγορᾷ*: 372 n.—*ταῦτά*

- ΔΙ. ναί·
κλύειν γ' ἔφασκον. ταὐτὸ δ' οὐχὶ γίγνεται 425
δόκησιν εἰπεῖν κάξακριβῶσαι λόγον.
- ΑΓ. ποίαν δόκησιν; οὐκ ἐπώμοτος λέγων
δάμαρτ' ἔφασκες Ἡρακλεῖ ταύτην ἄγειν;
ΔΙ. ἐγὼ δάμαρτα; πρὸς θεῶν, φράσον, φίλη 430
δέσποινα, τόνδε τίς ποτ' ἐστὶν ὁ ξένος.
- ΑΓ. ὅς σου παρὼν ἤκουσεν ὡς ταύτης πόθω
πόλις δαμείη πᾶσα, κοῦχ ἡ Λυδία
πέρσειεν αὐτήν, ἀλλ' ὁ τῇσδ' ἔρωσ φανείς.
ΔΙ. ἄνθρωπος, ὦ δέσποινα, ἀποστήτω· τὸ γὰρ 435
νοσοῦντι ληρεῖν ἀνδρὸς οὐχὶ σῶφρονος.
- ΔΗ. μή, πρὸς σε τοῦ κατ' ἄκρον Οἰταῖον νάπος
Διὸς καταστράπτοντος, ἐκκλέψης λόγον.
οὐ γὰρ γυναικὶ τοὺς λόγους ἐρεῖς κακῇ,
οὐδ' ἦτις οὐ κάτοιδε τ' ἀνθρώπων, ὅτι 440
χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς αἰεί.

425 ναί. κλύειν γ' L, with most MSS.: ναί. κλύειν δ' B: ναί. κλύειν K. Dindorf deletes ναί. 431 ὅς σου L: ὅς σου r.—ἤκουσεν] ἤκουσεν L. 432 κοῦχ ἡ A, etc.: κοῦχι L. 433 φανείς] Musgrave conj. σφαλείς: Wecklein and

γ': Iolè's name and birth: γε hints that more is in reserve.

425 If the ms. ναί be genuine here, it stands, of course, *extra metrum*, as in Eur. *I. T.* 742 ναί. | πείσω σφε κ.τ.λ. There, too, it has good ms. authority, but is omitted by Dindorf. Here, perhaps, it might indicate a moment of embarrassment on the part of the herald, who now sees that he is detected. The γε after κλύειν makes ναί unnecessary, but proves nothing against it.

ταὐτό: other places where tragic metre proves this form are *O. T.* 734; fr. 771 οὐ γὰρ τι βουλῆς ταὐτὸ καὶ δρόμον τέλος: Eur. *Med.* 564 ἐς ταὐτὸ θέλην. But metre proves ταὐτόν in five places of Soph. (*O. T.* 325; *O. C.* 612, 1419; *Ph.* 546, 1256), as in Aesch. *Eum.* 625, Eur. *Or.* 1280, etc. Aristophanes uses both forms (*Nub.* 663 ταὐτό, *Eg.* 319 ταὐτόν, etc.).

426 The antithesis is between the whole phrases, δόκησιν being the important word in the first, and ἐξακριβῶσαι in the second. ἐξακρ. λόγον means here, 'to render a statement precise,' by bringing definite evidence in support of it.

427 ποίαν δόκησιν; This idiom, so

common in colloquial Attic (Ar. *Ach.* 61 f., etc.), is alien from tragedy; but Schneidewin and others quote Eur. *Helen.* 566 ΕΛ. ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας. | ΜΕ. ποίας δάμαρτος; ('how? "wife"?).

429 f. ἐγὼ δάμαρτα; Another colloquialism: cp. Ar. *Lys.* 529 f. ἐπανορθώσαιμεν ἂν ὑμᾶς. | —ὕμεις ἡμᾶς; δεινὸν γε λέγεις κοῦ τλητὸν ἐμοίγε.—τόνδε τίς κ.τ.λ.: *Ph.* 444 τοῦτον οἶσθ' εἰ ζῶν κυρεῖ;

431 The emphatic σου seems better here than σου. It may be noted that, instead of ἤκουσεν, we should usu. have ἤκουσα: see on *O. C.* 6. Shilleto (*ap. Preter* here) was disposed, on this ground, to think that vv. 431—433 should be given to Deianeira: but they are not in her spirit.

432 f. ἡ Λυδία (sc. γυνή)= ἡ Λυδή (70), Omphale. The adj. Λύδιος (frequent in poetry) is used by Soph. in fr. 728 Λυδία λίθος. And as in fr. 49 he has Λυδῆς (for Λυδίας) κερκίδος, so here he admits the converse licence. Bothe and others take ἡ Λυδία as 'Lydia,'—a bold equiv. for τὰφί Λυδοῖς λατρεύματα (356). This is tenable, but seems less natural.—

LI. Ay—said they heard; but 'tis one thing to report a fancy, and another to make the story good.

ME. A fancy! Didst thou not say on thine oath that thou wast bringing her as a bride for Heracles?

LI. I? bringing a bride?—In the name of the gods, dear mistress, tell me who this stranger may be?

ME. One who heard from thine own lips that the conquest of the whole city was due to love for this girl: the Lydian woman was not its destroyer, but the passion which this maid had kindled.

LI. Lady, let this fellow withdraw: to prate with the brain-sick befits not a sane man.

DE. Nay, I implore thee by Zeus whose lightnings go forth over the high glens of Oeta, do not cheat me of the truth! For she to whom thou wilt speak is not ungenerous, nor hath she yet to learn that the human heart is inconstant to its joys.

Fröhlich, *μόνος*. 434 *ἄνθρωπος* Brunc: *ἀνθρώπος* MSS. 435 *νοσοῦντι* *ληρεῖν* MSS.: H. Stephanus conj. *νοσοῦν τι ληρεῖν* ('to talk crazy nonsense'): Heath, *νοσοῦντα ληρεῖν*: Heimsoeth, *νοσοῦντ' ἐλέγχειν* (*ἐνεργεῖν* Hense): Nauck, *νοσοῦντι προσέχειν*. Blaydes writes *ληρεῖν νοσοῦντος*. 436 *πρός σε* Hermann: *πρός σέ L*, with most MSS.: *πρός σὺ A* and *Ald.*—*νάπος*] Blaydes writes *πάγον*. 440 *πέφυκεν* MSS.: *πεφύκας* Nauck.—*τοῖς αὐτοῖς*] made from *τοι αὐτοῖς* in *L*.

ὁ τῆσδ' ἔρως φανείς, the love for her, as it was manifested,—*φανείς* implying that this manifestation was sudden and violent,—like a fire blazing forth: cp. Aesch. *Pers.* 353 *ἦρξεν μέν, ὧ δέσποινα, τοῦ παντὸς κακοῦ | φανείς ἀλάστωρ ἢ κακὸς δαίμων ποθέν*.—For this third clause, reiterating the sense of the first (*ὥς ταύτης πόθῳ* κ.τ.λ.), see on *Ant.* 465—468.

434 f. *ἀποστήτω*: cp. *El.* 912 *τῆσδ' ἀποστήναι στέγης*: Thuc. 7. 28 *ἀποστήναι ἐκ Σικελίας*. Here a prose-writer would have said rather *μεταστήτω*.—*νοσοῦντι ληρεῖν*: the dat. is bold, but does not warrant suspicion; it follows the analogy, partly of *διαλέγεσθαι τινι*, but more especially of *φιλονεικεῖν τινι* (Plat. *Legg.* 731 A), *στασιάζειν τινί* (id. *Rep.* 556 E): the notion is, 'to hold a silly controversy with a madman.' Cp. the schol., *οὐ γὰρ φιλονεικῶ πρὸς αὐτόν*. (For other examples of bold datives, cp. *Ant.* 1232 n.)

436 f. *πρός σε τοῦ... Διὸς*: *O. C.* 250 n.—*νάπος*: the *ὕμιστος* πάγος of Oeta (1191), as conceived in this play, is well-wooded (1195 f.). It was sacred to Zeus (200 n.). In an oracle of the Clarian Apollo, *ap. Euseb. Praep. Ev.* 5. 214, it symbolises the blest place which is reached by the rugged path of virtue: *ἔστιν ἐν*

Τρηχίνοσ αἴη κῆπος 'Ηρακλήϊος, | πάντ' ἔχων θάλλοντα, πᾶσι δρεπόμενος πανημαδύν, | οὐδ' ὀλιζοῦται, βέβριθε δ' ὑδάτεσιν διηνεκές.—*καταστράπτωντος*: cp. *Ph.* 729 *θείῳ πυρὶ παμφαῆς, Ὀλτας ὑπὲρ δυχθων* (n.). *ἐκκλέψης λόγον*, 'steal the story away,' i.e., 'keep back from me that which ought to be told.' Cp. Plat. *Rep.* 449 C *δοκεῖς... εἶδος ὄλον οὐ τὸ ἐλάχιστον ἐκκλέπτειν τοῦ λόγου, ἵνα μὴ διέλθης*: 'you seem to be cheating us out of a whole chapter which is a very important part of the story' (Jowett).—Not, 'falsify your story.'—Distinguish the use of *ἐκκλέπτειν* as = *ἐξαπατᾶν* in *Ph.* 55.

438 f. Deianeira argues:—(1) 438—448: he need not fear that she will feel rancour against Heracles or Iolè: (2) 449—454: falsehood would be disgraceful for him,—and, if his motive were kind, useless: (3) 455 f.: detection would be certain: (4) 457 ff.: he need not be afraid of paining her. (5) In vv. 461—467 she returns to the first topic.

κακῇ, here opp. to *χρηστῇ*: one who is capable of rancour. (Not, 'cowardly.')—*τάνθρώπων*: human nature generally; not *τάνδρων*: the latter would be at once less delicate and less pathetic.—*πέφυκεν*: Nauck's *πεφύκας* is neither better nor worse than the vulgate. If *πεφύκας* had

*Ερωτι μὲν νυν ὅστις ἀντανίσταται
 πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ·
 οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει,
 κάμου γε· πῶς δ' οὐ χάτέρας οἷας γ' ἐμοῦ;
 ὥστ' εἴ τι τῶμῳ τ' ἀνδρὶ τῇδε τῇ νόσῳ 445
 ληφθέντι μεμπτός εἰμι, κάρτα μαίνομαι,
 ἢ τῇδε τῇ γυναικί, τῇ μεταιτίᾳ
 τοῦ μηδὲν αἰσχροῦ μηδ' ἐμοὶ κακοῦ τινος.
 οὐκ ἔστι ταῦτ'· ἀλλ' εἰ μὲν ἐκ κείνου μαθὼν
 ψευδεῖ, μάθησιν οὐ καλὴν ἐκμανθάνεις· 450
 εἰ δ' αὐτὸς αὐτὸν ὧδε παιδεύεις, ὅταν
 θέλῃς γενέσθαι χρηστός, ὀφθήσῃ κακός.
 ἀλλ' εἰπὲ πᾶν τάλῃθές· ὥς ἐλευθέρῳ
 ψευδεῖ καλεῖσθαι κῆρ πρόσεστιν οὐ καλή.
 ὅπως δὲ λήσεις, οὐδὲ τοῦτο γίγνεται· 455

441 μὲν νυν] μὲν νῦν L, with an erasure of two letters before νῦν. Stobaeus, who quotes vv. 441—443, has μὲν γοῦν (*Flor.* 63. 24, p. 388). 444 Wunder and Nauck bracket this v.—κάμου γε· πῶς δ' οὐ] κάμου γε· πῶς δ' οὐ L.—χάτέρας οἷας γ' ἐμοῦ] Blaydes writes χάτέρας γ' οἷας ἐμοῦ. 445 This v. was omitted by the first hand in L, and added in the margin by S. Cp. 536, 705.—τῶμῳ τ' ἀνδρὶ] τῶμῳ

been traditional, doubtless some one would have conjectured πέφυκεν.—χαλρεῖν... τοῖς αὐτοῖς, to delight in the same things: μεταβολὴ πάντων γλυκύ.—Wunder and others understand: 'joy is not always given by nature to the same persons.'

441 ε. *Ερωτι μὲν νυν, like *O. T.* 31 θεοῖσι μὲν νυν: so in Ionic prose, as *Her.* 4. 145 οὗτος μὲν νυν ταῦτα ἐκρησσε.—ἀντανίσταται: like the athlete who rises, when called by the herald, and presents himself for the contest: *Her.* 8. 59 ἐν τοῖσι ἀγῶσι οἱ προεξανιστάμενοι (*i.e.*, δεῖσθε they are thus summoned) βαπίζονται. So *Plut. Sull.* 7 (with ref. to a contest for the consulship) ἀντανίστατο δ' αὐτῷ Μάριος.—ἐς χεῖρας, with ἀντανίσταται: a terse way of saying, 'so as to come to close quarters': *O. C.* 835 τάχ' εἰς βάσανον εἰ χερῶν (n.); *ib.* 975 ἐς χεῖρας ἤλθον. *Plut. Thes.* 5 ἀγχέμαχοι καὶ μάλιστα δὴ πάντων εἰς χεῖρας ὠθεισθαι (to push forward to close quarters) τοῖς ἐναντίοις μεμαθηκότες.

πύκτης ὅπως. No one can parry the adroit and rapid blows of Erös. His antagonist fares like the barbarian opposed to the skilled pugilist (*Dem. or.* 4 § 40),—ὁ πλῆγεις ἀεὶ τῆς πλῆγης ἔχεται, κἂν ἐτέρῳσε πατάξῃς, ἐκείσθ' εἰσὶν αἱ χεῖρες·

προβάλλεσθαι δ' ἢ βλέπειν ἐναντίον οὐτ' οἶδεν οὐτ' ἐθέλει. *Schneidewin* cp. *Anacreon* fr. 63. 3 στεφάνους ἐνείκον, ὡς δὴ | πρὸς *Ερωτα πυκταλίζω: but the resemblance is only verbal; the reveller does not wish to resist Love, but to make trial of his might.

οὐ καλῶς φρονεῖ: cp. *Eur.* fr. 271 *Ερωτα δ' ὅστις μὴ θεὸν κρίνει μέγαν | καὶ τῶν ἀπάντων δαιμόνων ὑπέρτατον, | ἢ σκαῖός ἐστιν, ἢ καλῶν ἀπειρος ὢν | οὐκ οἶδε τὸν μέγιστον ἀνθρώποις θεόν.

443 ἄρχει καὶ θεῶν: so of Κύπρις, fr. 856. 13 τιν' οὐ παλαιούσ' ἐς τρίς ἐκβάλλει θεῶν; *ib.* 15 Διὸς τυραννεῖ πλευνόμενων.

444 κάμου γε: instead of saying καὶ βροτῶν, she touchingly refers to her own experience: she, certainly, (γε,) can attest the Love-god's power.—πῶς δ' οὐ clearly goes with what follows; it would be weak as a parenthesis (πῶς δ' οὐ);—οἷας γ' ἐμοῦ, by assimilation to ἐτέρας, instead of οἷα γ' ἐγώ: *Thuc.* 7. 21 πρὸς ἀνδρας πολμηροῦς οἷους καὶ Ἀθηναίους. The γε means, 'a poor mortal like myself.' It should not be transposed and placed after χάτέρας ('and another *too*').

Wunder and Nauck reject this beautiful verse, because: (1) by κάμου γε *Deianeira* implies that she is stronger than the gods; and also that she has been untrue

They are not wise, then, who stand forth to buffet against Love; for Love rules the gods as he will, and me; and why not another woman, such as I am? So I am mad indeed, if I blame my husband, because that distemper hath seized him; or this woman, his partner in a thing which is no shame to them, and no wrong to me. Impossible! No; if he taught thee to speak falsely, 'tis not a noble lesson that thou art learning; or if thou art thine own teacher in this, thou wilt be found cruel when it is thy wish to prove kind. Nay, tell me the whole truth. To a free-born man, the name of liar cleaves as a deadly brand. If thy hope is to escape detection, that, too, is vain;

τάνδρι L. For τ', Schaefer conj. γ': Blaydes writes κελνφ τάνδρι. 447 μεταίτια] μετ' αἰτίας L, with ω written over the second α by a late hand. μεταίτιω r. 448 ἐμοί] ἐμοῦ K. 449 οὐκ ἔστι (not οὐκέτι) L. 451 αὐτὸν A, Ald.: αὐτόν L. 453 πᾶν τάληθές] πᾶν τ' ἀληθές L. 455 λήσεις A: λήσῃς L.

to her husband: (2) she cannot assume that Iolè returns the passion of Heracles; nor does Iolè's feeling come into account here.

445 f. τῷ τ' ἀνδρὶ: for τε irregularly followed by ἡ (447), cp. Plat. *Ion* 535 D ὅς ἀν...κλαίη τ' ἐν θυσίαις καὶ ἑορταῖς, μηδὲν ἀπολωλεκὸς τούτων, ἡ φοβήται.—τῇδε τῇ νόσῳ, the violent passion of love: cp. 544: this was prob. the sense in fr. 615 (from the *Phaedra*), νόσους δ' ἀνάγκη τὰς θεηλάτους φέρειν. But in 491 the meaning is different.—μῆπιός: for the active sense, cp. *O. T.* 969 n.

447 f. τοῦ μηδὲν αἰσχροῦ, that which is in no way of a shameful kind (generic μῆ): cp. *Ani.* 494 τῶν μηδὲν ὀρθῶς...τεχνωμένων: *Ph.* 409 μηδὲν δίκαιον (n.).—μῆδ' ἐμοὶ κακοῦ τινος. As we could say, τὸ μὴ ἐμοὶ κακὸν τι ('what is not any ill to me'), so here it seems simplest to carry on the τοῦ: though it is not necessary to do so.

This is a remarkable passage, and it is of some moment to understand it rightly. The meaning is not merely that Iolè's relation to Heracles was excused by the omnipotence of Eròs. Concubinage (παλλακία) was not merely tolerated by Athenian opinion, but, in some measure, protected by law (see e.g., *Lys. or.* 1 § 31: *Isae. or.* 8 § 39). Its relation to the life of the family is illustrated by the *Andromachè* of Euripides; for though *Andromachè* is Trojan, and *Hermionè* Spartan, the sentiments are Athenian. A wife (γαμετὴ γυνή) who tolerates a παλλακή is there represented as proving her goodness of heart (*ἀρετή*, 226), and her wise

moderation (938—942); she ought to be consoled by her higher place, and by the advantage which her children will have over the νόθοι.

But is Deianeira in earnest here; or is she feigning acquiescence, to reassure Lichas? Presently she tells the Chorus that she cannot endure to share her home with Iolè (539—546). Probably Sophocles meant her to be sincere in both places. The faith in her own power to bear the trial is natural at this moment of excitement and suspense. Not less so is the reaction, when she knows the worst, and has had time to think.

449 f. οὐκ ἔστι ταῦτ' ἄλλ' κ.τ.λ.: i.e., 'it is impossible that I should have bitter feelings towards Heracles or Iolè (and so the danger which you may fear is imaginary); but you, on the other hand, if you are withholding the truth, are doing wrong.' For οὐκ ἔστι ταῦτα, finally dismissing a supposition, cp. *At.* 470: ταῦτα is sometimes omitted, as in 709 below, *Ani.* 289, *El.* 448.—μαθὼν...ἐκμανθάνεις: cp. 336 f.

451 f. αὐτόν=σεαυτόν: *O. C.* 929 αἰσχύνεις πόλιν | τὴν αὐτὸς αὐτοῦ.—δταν θέλῃς κ.τ.λ.: the form is general, but the reference is to this particular case: when you wish to prove *kind* (by sparing pain), you will be found the reverse (cp. 458).—For ὀφθήσῃ, cp. *Ani.* 709.

454 κήρ, a deadly thing (*Ph.* 42, 1166): πρόσσιστιν, said of a quality or a repute which attaches to a man: *At.* 1079 δέος γὰρ ὃ πρόσσιστιν αἰσχύνῃ θ' ὁμοῦ: cp. *ib.* 521.

455 ὅπως δὲ λήσεις κ.τ.λ.: and as for the hope of your escaping detection,

πολλοὶ γὰρ οἷς εἶρηκας, οἱ φράσουσ' ἐμοί.
 κεῖ μὲν δέδοικας, οὐ καλῶς ταρβεῖς, ἐπεὶ
 τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν.
 τὸ δ' εἰδέναι τί δεινόν; οὐχὶ χάτέρας
 πλείστας ἀνὴρ εἰς Ἡρακλῆς ἔγημε δῆ; 460
 κοῦπω τις αὐτῶν ἔκ γ' ἐμοῦ λόγον κακὸν
 ἠνέγκατ' οὐδ' ὄνειδος· ἦδε τ' οὐδ' ἂν εἰ
 κάρτ' ἐντακείῃ τῷ φιλεῖν, ἐπεὶ σφ' ἐγὼ
 ὤκτιρα δὴ μάλιστα προσβλέψασ', ὅτι
 τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν, 465
 καὶ γῆν πατρώαν οὐχ ἐκούσα δύσμορος
 ἔπερσε κάδούλωσεν. ἀλλὰ ταῦτα μὲν
 ρεῖτω κατ' οὖρον· σοὶ δ' ἐγὼ φράζω κακὸν
 πρὸς ἄλλον εἶναι, πρὸς δ' ἐμ' ἀψευδεῖν αἰεί.
 ΧΟ. *πιθοῦ λεγούσῃ χρηστά, κού μέμψει χρόνῳ 470
 γυναικὶ τῇδε, κάπ' ἐμοῦ κτήσῃ χάριν.

457 κεί] κ' εἰ L. 460 ἀνὴρ εἰς] Schol. τινὲς ἀνάνδρους παρθένους: i. e., a v. l. was ἀνῆρεις, explained as 'husbandless ones,' = παρθένους. Bergk strangely approves this, citing *Élym. M.* ἀνῆρεις, ἀνάνδρους, ἢ χήρας ἢ παρθένους, ὡς ξιφῆρεις. Aesch. fr. 214 used ἀνῆρης as = ἀνδρώδης (Hesych.). 463 ἐντακείῃ MSS. Subkoff says: 'Punctum super v positum in L': but the supposed dot is the smooth breathing of ε, as in the case of ἐντεθέρμανται (368 cr. n.). Tournier and Blaydes conj. ἐκτακείῃ.

not even that comes to pass (as a result of reticence). Cp. *O. T.* 1058 οὐκ ἂν γένοιτο τοῦθ', ὅπως... | ...οὐ φανῶ τοῦμὸν γένος. Instead of saying, οὐδ' αὖ τοῦτο γίγνεται, ὅπως λήσεις, the speaker puts ὅπως δὲ λήσεις first, to mark the fresh hypothesis.

457 ε. δέδοικας...ταρβεῖς: for the substituted synonym, cp. 347 f.: *O. T.* 54 ἀλλ' εἴπερ ἀρξῆς τῆσδε γῆς, ὥσπερ κρατεῖς (n.).—τοῦτο, emphatic: cp. *Ph.* 912 n.

460 πλείστας ἀνὴρ εἰς: cp. *O. C.* 563 n.—ἐγημε does not necessarily denote wedlock: Eur. *Trö.* 44 (of Cassandra) γαμεί βιαίως σκότιον Ἀγαμέμνων λέχος.—δῆ=ῆδη: *O. T.* 968 n.

The legendary loves of Heracles were as numerous as the local myths which claimed Heracleid descent from clans or houses. Thus his bride Megara connected him with Thebes; Astydameia, with Thessaly; Astyochè, with Epeirus; Epicastè, with Elis; Parthenopè, with Arcadia; Chalciopè, with Cos; the Thespiades, with Sardinia; and so forth. The number of his sons finally grew to about seventy, whose mothers are enumerated by Apollodorus (2. 7. 8).

462 ε. ἠνέγκατ': so Plat. *Legg.* 762 A (quoted by Campbell) ταῖς μὲν θωπείαις ὑπείκοντες ὀνειδῇ φερέσθωσαν ἐν πάσῃ τῇ πόλει: i. e., 'have reproaches for their reward.' (For the normal use, cp. *Phaedr.* 245 B φερέσθω τὰ νικητήρια.) The irony of φερέσθαι ὀνειδῇ is less open than in such phrases as πένθη καρποῦσθαι or δάκρυα κερδαίνειν: we might rather compare our own phrase, 'to come off second-best' (instead of 'victorious'). For ἠνέγκατο...έκ, cp. *El.* 968 f.

ἦδε τε, οὐδ' εἰ...ἐντακείῃ, (ἐνέγκατ') ἂν (ὄνειδος). For the ellipse of the optat., cp. *El.* 364 τῆς σῆς δ' οὐκ ἐρῶ τιμῆς τυχεῖν, | οὐτ' ἂν σύ, σώφρων γ' οἶσα (sc. ἐρώσης): *Ph.* 115 n. Though οὐδ' ('not even') goes closely with εἰ, yet ἂν is placed between them: cp. *O. C.* 272 οὐδ' ἂν ὧδ' ἐγιγνόμεν κακός.

ἐντακείῃ τῷ φιλεῖν; the subject to the verb is surely Iolè. To make Heracles the subject is not impossible (Greek could be bold in such transitions),—but it would be excessively harsh. Deianeira has already implied that she believed Iolè to be enamoured of Heracles (444). Such a belief would mitigate,

there are many to whom thou hast spoken, who will tell me.

And if thou art afraid, thy fear is mistaken. *Not* to learn the truth,—that, indeed, would pain me; but to know it—what is there terrible in that? Hath not Heracles loved others ere now,—ay, more than living man,—and no one of them hath had harsh word or taunt from me; nor shall this girl, though her whole being should be absorbed in her passion; for indeed I felt a profound pity when I beheld her, because her beauty hath wrecked her life, and she, hapless one, all innocent, hath brought her fatherland to ruin and to bondage.

Well, those things must go with wind and stream.—To thee I say,—deceive whom thou wilt, but ever speak the truth to me.

CH. Hearken to her good counsel, and hereafter thou shalt have no cause to complain of this lady; our thanks, too, will be thine.

—τῷ φιλεῖν] Before τῷ, τὸ has been erased in L. 464 ῥκτιρα] ὠικτειραι L. 468 ῥεῖτω MSS. Subkoff says: 'ῥεῖτω prima littera puncto notata in L': but this 'dot' is the rough breathing on ῥ. Nauck reads ῖτω (as Blaydes also conjectures), thinking that ῥεῖτω arose from a mis-spelling, ΕΙΤΩ. 470 πιθοῦ Dindorf: πείθου MSS.—λεγοῦσθι made from λέγουσι in L. 471 τῇδε, κάπ'] In L there has been an erasure at ε, and κ' has been added by S.

rather than increase, the wife's pain. The opposite supposition would be still more humiliating; for it would imply more persistent ardour on the part of Heracles. And it is pathetically natural that Deianeira should assume Iolè's passion as a matter of course.

ἐντακεῖη admits of two explanations: I prefer the first. (1) 'Though she be utterly absorbed in her love': lit., melted into it,—with her whole soul irrevocably steeped in it. The metaphor is from pouring molten wax or metal into a mould, to which it cleaves. Extant examples of ἐντήκεσθαι show only the converse way of speaking, as if here we had τὸ φιλεῖν ἐντακεῖη αὐτῇ: *El.* 1311 μῖσός τε γὰρ παλαιὸν ἐντέτηκέ μοι: fr. 856. 7 ἐντήκεται γὰρ (ἔρω) πλευμόνων δσοῖς ἐν | ψυχῇ. But cp. *Ani.* 1311 συγκέκραμαι δῦα: *Eur. Suppl.* 1029 γαμέτας | ... συντηχθεῖς ἀλόχῳ ('husband made one with wife'): *Plut. Mor.* p. 342 C ταῖς ἐλπίσιν ἤδη... ἐμπεφυκώς ('absorbed in' his hopes). (2) The other possible sense is, 'be melted,' 'languish,' *with* love; τῷ φιλεῖν being then instrum. dat. This is, however, a weaker meaning, and less appropriate. For: (a) it would imply an *unsatisfied* longing; and (b) Deianeira's thought is rather this:—'I will not be harsh to her, even though she be resolved never to renounce his love.'

The conject. ἐκτακεῖη is no improvement: it would mean 'waste away': *Eur. Or.* 860 ἐξετηκόμην γόοις. In Lycophron 498 (θρήνοισιν) ἐκτακεῖσα is a *v. l.* for ἐντακεῖσα.

464 ῥκτιρα: for the spelling, cp. *O. T.* 13 n. δῆ here emphasises the whole phrase ῥκτιρα... μάλιστα: we cannot hold (with Blaydes) that δῆ μάλιστα is for μάλιστα δῆ, any more than that δῆ πόλλ' (153) is for πολλὰ δῆ.

468 ε. ῥεῖτω κατ' οὐρον, go down the stream before the wind. Nothing is gained by changing ῥεῖτω to ῖτω (*Aesch. Theb.* 690 f. ῖτω κατ' οὐρον... | ... πᾶν τὸ Λαίου γένος). For οὐρον, cp. 815. She means, 'it is idle to dwell upon what cannot be undone.'—κακὸν = ἀπιστον, ψευδῆ (347).—πρὸς ἄλλον κ.τ.λ.: i.e., 'if thou must use deceit, use it towards anyone rather than me': cp. *Ph.* 1119 στυγερὰν ἔχε | δύσποτμον ἄρὰν ἐπ' ἄλλοις (n.). The parataxis makes the precept κακὸν | πρὸς ἄλλον εἶναι absolute in form, though it is only relative in sense: cp. 383 f.: *Isocr. or.* 6 § 54 πῶς οὐκ αἰσχρὸν, ... τὴν μὲν Εὐρώπην... μεστὴν πεποιηκέναι τροπαίων, ... ὑπὲρ δὲ τῆς πατρίδος... μηδὲ μίαν μάχην φαίνεσθαι μαχημένους;

470 ε. πιθοῦ λεγοῦσθι: cp. *El.* 1207 πιθοῦ λέγοντι, κούχ ἁμαρτήσῃ ποτέ. The aor. imper. = 'obey her,'—'do the thing

- ΔΙ. ἀλλ', ὦ φίλη δέσποινα, ἐπεὶ σε μανθάνω
 θνητὴν φρονούσαν θνητὰ κοῦκ ἀγνώμονα,
 πᾶν σοι φράσω τάληθές οὐδὲ κρύψομαι.
 ἔστιν γὰρ οὕτως ὥσπερ οὗτος ἐννέπει. 475
 ταύτης ὁ δεινὸς ἱμερὸς ποθ' Ἡρακλῇ
 διήλθε, καὶ τῆσδ' οὐνεχ' ἡ πολύφθορος
 καθηρέθη πατρώος Οἰχαλία δορί.
 καὶ ταῦτα, δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν,
 οὗτ' εἶπε κρύπτειν οὗτ' ἀπηρνήθη ποτέ, 480
 ἀλλ' αὐτός, ὦ δέσποινα, δειμαίνων τὸ σὸν
 μὴ στέρνον ἀλγύνοιμι τοῖσδε τοῖς λόγοις,
 ἡμαρτον, εἴ τι τήνδ' ἀμαρτίαν νέμεις.
 ἐπεὶ γε μὲν δὴ πάντ' ἐπίστασαι λόγον,
 κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν 485
 καὶ στέργε τὴν γυναῖκα καὶ βούλου λόγους
 οὓς εἶπας ἐς τήνδ' ἐμπέδως εἰρηκέναι.
 ὥς τᾶλλ' ἐκείνος πάντ' ἀριστεύων χεροῖν
 τοῦ τῆσδ' ἔρωτος εἰς ἅπανθ' ἥσσω ἔφυ.

472 σε μανθάνω] σ' ἐκμανθάνω T. 473 θνητὰ κοῦκ ἀγνώμονα] θνητὰ κ' οὐκ ἀγνώμονα L, with gl. ἀσύνετον over the last word. 476 f. Ἡρακλῇ A, and Ald.: Ἡρακλεῖ L.—διήλθε MSS.: Nauck conj. Ἡρακλεῖ—εἰσῆλθε, and so Blaydes

which she urges': while πείθου would mean rather, 'be persuaded': cp. *O. C.* 1181 n. Here the context seems slightly in favour of πείθου, though the pres. is also quite admissible. γυναῖκι τῇδε: this simple dat. of the pers. with μέμφομαι, though not very rare, is less frequent than either (1) μέμφομαι τινά, *El.* 383 f., or (2) μέμφομαι τινί τι.

472 f. ἀλλ', 'Nay, then': *Ph.* 524.—θνητὴν φρονούσαν θνητὰ: *Eur.* fr. 796 ὥσπερ δὲ θνητὸν καὶ τὸ σῶμ' ἡμῶν ἔφυ, | οὕτω προσήκει μηδὲ τὴν ὀργὴν ἔχειν | ἀθάνατον, ὅστις σωφρονεῖν ἐπίσταται. *Arist. Rhet.* 2. 21 § 6 quotes from an unknown poet, ἀθάνατον ὀργὴν μὴ φύλασσε θνητὸς ἄνθρωπος: also (perh. from Epicharmus, as Bentley thought), θνατὰ χρὴ τὸν θνατὸν, οὐκ ἀθάνατα τὸν θνατὸν φρονεῖν. Cp. *Elh. Nic.* 10. 7 § 8 οὐ χρὴ δὲ κατὰ τοὺς παραινούντας ἀνθρώπινα φρονεῖν ἀνθρώπων ὄντα οὐδὲ θνητὰ τὸν θνητὸν, ἀλλ' ἐφ' ὅσον ἐνδέχεται ἀθανατίζειν.—ἀγνώμονα seems best taken as acc. neut. plur. It is true that ἀγνώμων is usu. said of persons: but (a) analogous compounds

are often neut., as *Ai.* 1236 κέκραγας... ὑπέρφωνα, *Aesch. Cho.* 88 πῶς ἐσθρὸν εἶπω; and (b) in later Greek, at least, we find (e.g.) *Lucian Abdic.* 24 ἀγνώμων ποιεῖς: *Diod.* 13. 23 οὐ γὰρ δυνατόν... πράξαντας δεῖνὰ παθεῖν εὐγνώμονα (to receive considerate treatment). If ἀγνώμονα were acc. fem. sing., οὖσαν could be understood. For ἀγνώμων, 'inconsiderate,' 'not making fair allowance,' cp. *O. C.* 86 n.: and below, 1266.

474 κρύψομαι: midd., 'keep my knowledge to myself': but it is not practically different from κρύψω here. A midd. force is better marked in *Ai.* 647 φύει τ' ἄδηλα καὶ φανέντα κρύπτεται (hides in itself), and *Id.* 246 κάρα... κρυψάμενον. The only other examples of the simple midd. κρύπτομαι are late, though the midd. ἀποκρύπτομαι and ἐπικρύπτομαι were frequent.

476 ἔστιν γὰρ οὕτως: this is not the γάρ which merely prefaces a statement (*O. T.* 277 n.): rather it refers to v. 474: 'the truth,—for it has still to be told by me.'

LI. Nay, then, dear mistress,—since I see that thou thinkest as mortals should think, and canst allow for weakness,—I will tell thee the whole truth, and hide it not. Yes, it is even as yon man saith. This girl inspired that overmastering love which long ago smote through the soul of Heracles; for this girl's sake the desolate Oechalia, her home, was made the prey of his spear. And he,—it is but just to him to say so,—never denied this,—never told me to conceal it. But I, lady, fearing to wound thy heart by such tidings, have sinned,—if thou count this in any sort a sin.

Now, however, that thou knowest the whole story, for both your sakes,—for his, and not less for thine own,—bear with the woman, and be content that the words which thou hast spoken regarding her should bind thee still. For he, whose strength is victorious in all else, hath been utterly vanquished by his passion for this girl.

reads.—*οὐνεχ'* MSS.: *εἵνεχ'* Nauck. 478 *δορί* MSS.: *δῶρει* Dindorf. 484 *ἐπεί* γε μὲν δὴ] Blaydes writes *ἀπαντ'* *ἐχεις* δὴ. 485 *χάρυν* made from *χάρην* in L. 487 *ἐμπέδως* MSS.: *ἐμπέδους* Nauck. 488 f. Dindorf suspects these two vv.: Bergk would place them after 478.

476 π. ταύτης ὁ δεινὸς ἥμερος: the article is explained by the preceding verse:—‘It is as he says: *she* inspired that strong passion (of which he has spoken, 431 f.).’ This is a compressed way of making two admissions,—‘love was the real motive, and she was the object of that love.’—Some commentators hold that ὁ δεινός here means simply, ‘very’ (or ‘most’) ‘potent.’ The evidence for this supposed use of the article is examined in the Appendix.

ποθ': referring to a time before the death of Iphitus: cp. 359.—διήλθε: cp. Eur. *Suppl.* 288 *κάμει γὰρ διήλθε τι* (‘a pang shot through my heart also’).—τῆσδ' after ταύτης: *Ant.* 296 n.—ἡ πολυφθόρος: the adj., though proleptic, takes the art.: cp. O. C. 1088 *τὸν εὐαγρον τελειῶσαι λόχον* (n.).—πατρώος: a somewhat rare fem., used either (1) for metre's sake, as here, and Eur. *Suppl.* 1146 *δικα | πατρώος*: or (2) for euphony, as Aesch. *Ag.* 210 *πατρώους χέρας*, Eur. *Her.* 810 *τιμάς πατρώους*. Cp. 533: O. C. 751 n.

479 *καὶ τὸ πρὸς κείνου*, what is on *his* side (in his favour) too: O. T. 1434 *πρὸς σοῦ γὰρ οὐδ' ἐμοῦ φράσω* (n.).

488 εἴ τι τήνδ' ἄμαρτ., instead of εἴ

τι τὸδ' ἄμαρτ.: O. C. 88 *ταύτην* (instead of *τοῦτ'*) *ἐλεξε παῦλαν*, n.—*νέμεις*=*νομίζεις*, O. C. 879 n.

484 f. γε μὲν δὴ: as *El.* 1243 *ὄρα γε μὲν δὴ κ.τ.λ.* Blaydes remarks that these particles do not elsewhere follow *ἐπεί*, and therefore alters the text (cr. n.). But their combination with *ἐπεί* here is quite correct: ‘since, however, you do know all,’ etc. Just so they follow a participle in Eur. *Helen.* 1259 *διδούς γε μὲν δὴ* (i.e., when you do give anything) *δυσγενὲς μηδὲν δίδου*.—*κείνου τε καὶ σὴν* κ.τ.λ.: Eur. *Ph.* 762 *σοῦ τε τήν τ' ἐμὴν χάριν*.

486 f. *στέργει*: cp. Eur. *Andr.* 213, where Andromachè is giving Hermionè the same kind of advice;—*χρὴ γὰρ γυναικα, κὰν κακῶ πόσει δοθῇ, | στέργειν, ἄμιλλαν τ' οὐκ ἔχειν φρονήματος*.—*λόγους οὓς εἶπας ἐς τήνδ'*, alluding to the assurance given in 462 ff.: for *ἐς*, ‘with regard to,’ cp. *Ph.* 1053. The reference is not to Deianeira's reception of Iolè in 310—334.—*ἐμπέδως*, unalterably,—i.e., so that the promise shall be kept: cp. 827: *Ph.* 1197 *ἴσθι τὸδ' ἐμπεδον*. The conjecture *ἐμπέδους* is plausible, but not necessary.

488 f. Either *τάλλ'* or *χεροῖν* ought logically to be absent.

ΔΗ. ἀλλ' ὦδε καὶ φρονούμεν ὥστε ταῦτα δρᾶν, 490
 κοῦτοι νόσον γ' ἐπακτὸν ἐξαρούμεθα,
 θεοῖσι δυσμαχοῦντες. ἀλλ' εἴσω στέγης
 χωρῶμεν, ὡς λόγων τ' ἐπιστολὰς φέρης,
 ἃ τ' ἀντὶ δώρων δῶρα χρὴ προσαρμόσαι,
 καὶ ταῦτ' ἄγης· κενὸν γὰρ οὐ δίκαιά σε 495
 χωρεῖν, προσελθόνθ' ὦδε σὺν πολλῷ στόλῳ.

στρ. ΧΟ. μέγα τι σθένος ἃ Κύπρις ἐκφέρεται νίκας αἰεί.

2 καὶ τὰ μὲν θεῶν

3 παρέβαν, καὶ ὅπως Κρονίδαν ἀπάτασεν οὐ λέγω, 500

4 οὐδὲ τὸν ἐννυχον Ἴαιδαν,

5 ἧ Ποσειδάωνα τινάκτορα γαίας·

491 νόσον γ' ἐπακτὸν γ: νόσον ἐπακτὸν L (cp. 424). Nauck writes νόσημ' ἐπακτὸν.—
 ἐξαρούμεθα T, Vat., V²: ἐξαιρούμεθα L, A, with most MSS., and Ald. 494 ἃ τ'
 ἀντὶ] ἄν' ἀντὶ L. 495 κενὸν] κείνον L, with ε written over εἰ by a late hand:
 κεινὸν A and Ald. 497—506 L divides the vv. thus:—μέγα— | κύπρις— | καὶ

490 καὶ emphasises φρονούμεν ('I do think thus'): cp. 314, 600.

νόσον γ' ἐπακτὸν ἐξαρούμεθα, lit., 'take up (the burden of) a trouble which I should bring upon myself,'—viz., the anguish of a vain fight against all-conquering Έρως. The schol. rightly explains ἐπακτὸν by αὐθαίρετον: as does the schol. on Eur. Ph. 343 γάμων ἐπακτὸν ἄταν. This view is confirmed by the presence of γε, meaning, 'at any rate I shall not add to my own woes.' For a parallel use of ἐπάγεσθαι, cp. Lys. or. 4 § 19 πολὺ μείζω συμφορὰν ἐμὰντῷ...ἐπαγάγεσθαι: Dem. or. 19 § 259 αὐθαίρετον αὐτοῖς ἐπάγονται δουλείαν. For ἐξαρούμεθα cp. Od. 10. 84 ἐνθα κ' αἰπνὸς ἀνὴρ δοῖς ἐξήρατο μισθούς ('take up,' i.e., 'win'). The simple αἰρομαι is often so used, with ref. either to 'winning' a prize, or 'taking up' a burden (O. T. 1225 ἀρεῖσθε πένθος, Ant. 907 ἡρόμην πόνον). This αἰρομαι can be replaced by the rarer ἐξαίρομαι just as φέρομαι, in a like sense (462 n.), by the rarer ἐκφέρομαι: El. 60 κάξενέγκωμαι κλέος.

Others understand:—(1) 'I shall not lighten the trouble already brought upon me by others' (viz., the introduction of Iolè into the house, 376). But this sense for ἐξαρούμεθα is strange: and γε is then weak; hence Nauck read νόσημ'. (2) 'I shall not try to shift that trouble from

myself': i.e., 'I shall not try to put away the grief of these tidings by vain complaints against the gods.' This last version seems impossible.

θεοῖσι δυσμαχοῦντες: Ant. 1106 ἀνάγκη δ' οὐχὶ δυσμαχητέον. The compound means, 'to wage an up-hill fight': cp. δυστοκεῖν, δυσθανατεῖν. For the masc. plur., used by a woman with ref. to herself, cp. El. 399, Eur. Hec. 511.

493 λόγων τ': the elision gives a quasi-caesura: cp. Ph. 101 n.—λόγων...ἐπιστολὰς='mandates consisting in words' (defining gen.), i.e., her (verbal) messages to Heracles, as distinguished from the δῶρα. Sophocles, like Aesch., uses ἐπιστολή only in the general sense of 'mandate' (O. C. 1601, Ai. 781): Eur. uses it also with ref. to a written letter (I. A. 111 etc.).

494 π. προσαρμόσαι, lit., 'adjust'; i.e., 'give in fitting recompense.' But Deianeira's choice of the word has been influenced by her secret thought,—already turned towards the philtre which she would apply to Heracles: cp. 687 ἔως νῦν ἀρτίχριστον ἀρμύσαιμι πον. And at the same time the word is unconsciously ominous (cp. 767 προσπύσσεται).

This is the first mention of the fateful gift. An unobtrusive significance is given to it by two traits of expression. (1) δῶρα is drawn into the relative clause

DE. Indeed, mine own thoughts move me to act thus. Trust me, I will not add a new affliction to my burdens by waging a fruitless fight against the gods.—

But let us go into the house, that thou mayest receive my messages; and, since gifts should be meetly recompensed with gifts,—that thou mayest take these also. It is not right that thou shouldst go back with empty hands, after coming with such a goodly train.

CH. Great and mighty is the victory which the Cyprian Strophe. queen ever bears away. I stay not now to speak of the gods; I spare to tell how she beguiled the son of Cronus, and Hades, the lord of darkness, or Poseidon, shaker of the earth.

τὰ μὲν— | παρέβαν— | κρονίδαν— | οὐδὲ τὸν— | ἦ— | ἀλλ' ἐπὶ— | ἀμφίγυνοι— | πάμ-
πληκτα— | ἐξηλθον— ἀγώνων. 501 "Αἶδαν | αἶδαν L. 502 Ποσειδάωνα r:
ποσειδῶνα L.

(O. C. 907 n.), and resumed, with a light emphasis, in *καὶ ταῦτ'*: cp. *Ph.* 1247 ἄ γ' εἶλαβες βουλαῖς ἐμαῖς, | πάλιν μεθεῖναι ταῦτα. (2) A pause follows the second foot of the verse (*ἀγώνων*). Cp. 27 n.

ἀγῶν is not meant to be in contrast with *φέρων* (493): it is here a mere synonym for it (cp. 457). *φέρειν* is used with ref. to the robe in 602, 622, 758, 774. Cp. O. C. 354 *μαντεῖ' ἀγούσα πάντα* (= *φέρουσα*). On the other hand in 183 *ἀγόντ' ἀπαρχάς*, and 751 *ἀγών τροπαῖα κ.τ.λ.*, an attendant train is implied.—*δίκαια*: cp. 409.—*ἄδεις* is explained by *σὸν π. στέλφ*: it should not be taken with *πολλῶ*, nor as=δεῦρο (O. T. 7).

497—500 First *στάσιμον*. Strophe (497—506) = antistrophe (507—516): epode 517—530. For the metres see Metrical Analysis.

In the scene which has just ended, testimony has been borne to the omnipotence of Love (441 ff.). The Trachinian maidens set out from this theme. Thence they pass to another, which the same scene might well suggest. Deianeira, the much-tried wife, has now a rival in the affections of her lord. The Chorus recall a far-off day, when, in her youthful beauty, she was the prize for whom Heracles strove with Achelōus.

497 *μέγα τι σθένος . . . νίκας* = *μεγα-σθενή τινα νίκην*: the victory which she carries off is the glorious proof of her might. Cp. O. C. 1088 *σθένει 'πινικέει*.—*ἐκφέρεται*: see on 491.—Others explain: (1) 'carries a great strength out of vic-

tory'—i.e., wins with much to spare: (2) 'advances in mighty conquering force' (cogn. acc.).

498 π. *θεῶν*, a monosyll.: cp. 183.—*παρέβαν*: for the aor., cp. *Ph.* 1289 *ἀπώ-μοσ'* (n.). It is better not to dwell on stories which ascribe weakness to the gods: Pind. O. 1. 35 *ἔστι δ' ἀνδρὶ φάμεν εὐκὸς ἀμφὶ δαιμόνων καλὰ*: id. 9. 40 *ἐπεὶ τό γε λαιδορῆσαι θεοὺς | ἐχθρὰ σοφία*.

Κρονίδαν: Zeus is *κατ' ἐξοχήν* so called, though his two brothers had the same father. Cp. the Homeric hymn to Aphrodite (4. 38), *καὶ τε τοῦ (Zeus), εἴτε θέλοι, πικρὰς φρένας ἐξαπαφούσα, | ῥηιδίως συνέμψε καταθηγήσῃ γυναιξίν*, | *Ἥρης ἐκλελαθοῦσα*.—*οὐ λέγω*: implying religious *εὐφημία*: cp. *El.* 1467 *εἰ δ' ἔπεστι νέμεσις, οὐ λέγω*.

501 *τὸν ἐννυχὸν "Αἶδαν*: O. C. 1559 *ἐννυχίων ἀναξ*. Cp. *Il.* 15. 187 *τρεῖς γάρ τ' ἐκ Κρόνου εἰμὲν ἀδελφεοί, οὓς τέκε 'Ρεῖη, | Ζεὺς καὶ ἐγώ, τρίτατος δ' "Αἰδῆς ἐνέροιον ἀνάσσειον*. The allusion is to Pluto carrying off Persephonē.

502 *Ποσειδάωνα*, the regular Homeric form: L, which has *ποσειδῶνα* here, conversely gives *ποσειδωνίῳ* (where *Ποσειδωνίῳ* is most probable) in O. C. 1494. Poseidon was as little true to Amphitritē as Zeus to Hera: Propert. 2. 26. 46 *Nepotunus fratri par in amore Iovi*. Thus Tyro (the subject of a play by Sophocles) bore Pelias and Neleus to the sea-god. At Aegina the cult of Poseidon was combined with that of Aphrodite (Plut. *Quaest. Gr.* 44: Athen. XIII. p. 590 F).

- 6 ἀλλ' ἐπὶ τάνδ' ἄρ' ἄκοιτιν
 7 τίνες ἀμφίγυνοι κατέβαν πρὸ γάμων, 505
 8 τίνες πάμπληκτα παγκόνιτά τ' ἐξήλθον ἀεθλ' ἀγώνων;
 ἀντ. 9 ὁ μὲν ἦν ποταμοῦ σθένος, ὑψίκερω τετραόρου
 10 φάσμα ταύρου,
 11 Ἀχελῷος ἀπ' Οἰνιαδᾶν· ὁ δὲ Βακχίας ἀπὸ 510
 12 ἦλθε παλίντονα Θήβας
 13 τόξα καὶ λόγχας ῥόπαλόν τε τινάσσων,

504 τίνες ἀμφίγυνοι] τίνες, omitted in the MSS., was added by Hermann.

505 γάμων, τίνες] γάμων τινέσ L. 506 παγκόνιτά τ' ἐξήλθον] Blaydes writes παγκόνιτ' ἐπεξήλθον.—For ἐξήλθον, Wakefield conj. ἐξήνον: Nauck, ἐξήνουσαν (with ἀθλ').

—τινάκτορα γαίης=ἐννοσίγαιον, ἐνοσίχθονα: *Hom. hymn.* 22. 2 γαίης κινητήρα καὶ ἀπρυγέτοιο θαλάσσης.

508 π. ἐπὶ τάνδ'... ἄκοιτιν, 'to win Deianeira as bride' (predicate): for the prep., cp. *Ph.* 591 ἐπὶ τούτων... | ...πλέουσιν: *Xen. Cyr.* 1. 2. 9 όταν...ἐξίη... ἐπὶ θήραν.—ἀμφίγυνοι: the prep. expresses the idea, 'two'; the second part of the compound suggests that of 'stallwart,' 'vigorous.' Thus the epithet is of the same class as *διστολοι* (*O. C.* 1055), said of two persons who are travelling. It seems more likely that Sophocles here used ἀμφίγυνοι with an original boldness, than that he was directly thinking of the Homeric ἐγχεσιν ἀμφιγύουσιν (*Il.* 13. 147): where the adj. has been explained as (a) 'having a γυῖον, a limb (of iron), at each end,'—the λόγχη, and the σφυρωτήρ: or (b) 'having a λόγχη curved (γυ) on both sides': but Leaf *ad loc.* suggests (c) 'bending to either side,' 'elastic.' The primary notion of γυῖον is, 'a flexible limb.'

Other explanations of ἀμφίγυνοι here are these:—(1) 'With massive limbs,'—ἀμφί being intensive. (2) 'Dexterous combatants': cp. ἀμφιδέξιος. (3) 'Of dissimilar forms,'—i.e., man and bull.

κατέβαν, in *certamen descenderunt*.—*Xen. An.* 4. 8. 27 ἡγωνίζοντο δὲ παῖδες κ.τ.λ....καὶ καλὴ θέα ἐγένετο πολλοὶ γὰρ κατέβησαν.—πρὸ γάμων, 'for it,' i.e., to win it (=ὑπέρ): not, 'before it.' In πρὸ, just as in 'for,' the two notions are closely linked. Cp. *O. T.* 134 πρὸ τοῦ θανόντος (on his behalf): *El.* 495 πρὸ τῶνδε (on this account).

506 π. πάμπληκτα: schol. πλεγαῖν μεστά: cp. 50 πανδάκρυτ'. (It is over-

refining to explain it as referring to the various kinds of blow, 517 f.)—παγκόνιτά τ': the dust raised by the combat is the proverbial symbol of violent effort: neither can win ἀκονίτι. Cp. *On. Am.* 1. 15. 4 *Praemia militiae pulverulentia sequi*. Ovid may have had παγκόνιτα in mind when he described Heracles and Achelöus as throwing handfuls of dust at each other (*Met.* 9. 35 f.): *Ille cavis hausto spargit me pulvere palmis, | Inque vicem fulvae iactu flavescit arenae*. For the accumulated compounds of πᾶς, cp. 660 f.—ἐξήλθον ἀεθλ': 159 n.—ἀεθλα (=ἀθλους) ἀγώνων: cp. *Ph.* 507 δυσόιστων πόνων | ἀθλ' (n.).

507 π. ποταμοῦ σθένος: cp. 38: *Il.* 13. 248 σθένος Ἰδομενῆος.—τετραόρου=τετρασκελοῦς (schol.): lit., 'erect upon four legs': elsewhere always epithet of four horses yoked abreast, or of the chariot drawn by them.—φάσμα ταύρου, a periphrasis expressing his dread aspect: cp. *O. C.* 1568 σώμα τ' | ἀνικάτου κυνός: *Verg. Aen.* 6. 289 *et forma tricornoris umbræ* (Geryon).

Achelöus fights, then, as the ἐπαργής ταῦρος,—not merely as the ἀνδρεῖω κύτει βοῦπρωπος (12). Sophocles is here following the traditional version. The Homeric Scamander, in conflict with Achilles, roars 'like a bull' (μεμυκώς ἦν τε ταῦρος, *Il.* 21. 237). ἐντεῦθεν ὀρμηθέντες (says the schol. there) τὸν Ἀχελῷον ἐταύρωσαν Ἡρακλεῖ ἀγωνιζόμενον. The taurine form was given to Achelöus, in that combat, by Archilochus (schol. *Id.*), by Pindar (schol. *Il.* 21. 194), and by the logographer Pherecydes (Apollod. 2. 6. 5): perhaps, too, by Panyasis, the author of an epic Ἡράκλεια. An engraved

But, when this bride was to be won, who were the valiant rivals that entered the contest for her hand? Who went forth to the ordeal of battle, to the fierce blows and the blinding dust?

One was a mighty river-god, the dread form of a horned and four-legged bull, Achelōiūs, from Oeniadae: the other came from Thebè, dear to Bacchus, with curved bow, and spears, and brandished club,

Anti-strophe.

507 τετραδρον MSS.: and so Eustathius in two places (p. 1313. 6, p. 1734. 10), though in a third (p. 573. 27) τετράορον, as Brunck writes. **509** 'Αχελῷος] ἀχελῷος L (not ἀχελῳίος). **510** Βακχίας Brunck: Βακχίας MSS. and Ald.—ἀπο made from ἀπο in L. Cp. 539, 557. **512** λόγχα] Blaydes writes λόγχαν.

gem in the British Museum (King, *Antique Gems* II. pl. 34, fig. 3) shows Achelōiūs as a bull, preparing to butt at Heracles. The gem is older than the time of Sophocles, and may, as Mr A. S. Murray thinks, have followed the rendering of this subject on the still more archaic throne of Apollo at Amyclae (Paus. 3. 18. 5). Cp. n. on 510. This fight was a favourite theme in art: for the literature, see Roscher, *Lex.* p. 9.

Ovid (*Met.* 9. 1—100) departs from the old Greek version: his Achelōiūs begins the fight in quasi-human form,—then turns into a serpent (63),—and then, as a last resource into a bull (80).

509 ἀπ' Οἰνιαδᾶν: a town in Acarnania, on the west bank of the Achelōiūs. It was about ten miles from the mouth of that river, which is described by Thuc. (2. 102) as ἐς θάλασσαν . . ἐξείς παρ' Οἰνιαδᾶς καὶ τὴν πόλιν αὐτοῖς περιλιμνάζων. Marshes, due partly to the lake Melitè, insulated the hill on which the town stood, and made the site a strong one. The name was familiar to Athenians in the poet's time. Oeniadae was long a centre of anti-Athenian influence in western Greece. It was unsuccessfully besieged by Pericles (Th. 1. 111, 454 B.C.); but, under pressure from the other Acarnanian towns, was received into the Athenian alliance by Demosthenes in 424 B.C. (Th. 4. 77). The site (now Tricardo) was first identified by Leake.

Oeniadae was some twelve miles w.s.w. of Pleuron. As Heracles arrives from his famous home to the east, so it is fitting that the river-god should come from the western town which was a chief seat of his worship. The head of the Achelōiūs appears on coins of Oeniadae.

510 Βακχίας: *Ant.* 1122 Βακχεῦ,

Βακχᾶν | ὁ ματρώπολιν Θήβαν | ναιετῶν (n.). Heracles was born at Thebes (116 n.).—ἀπο: L's accent, ἀπο, represents the doctrine of some grammarians that the accent of the prep. suffered anastrophe when it stood between adj. and subst. (or subst. and adj.): see Ellendt *Lex.* p. 78 b. There is more reason for this when the subst. precedes; e. g., Ξάνθου ἀπο δυνήεντος (*Il.* 2. 877) is more natural than Βακχίας ἀπο Θήβας. Modern editors differ: nor is their practice always consistent. But in all such cases it seems better to regard adj. and subst. as forming a single expression, and therefore to keep the normal accent.

511 f. παλίντονα, 'back-bent,' is a general epithet, referring to the shape of the bow; not to its being 'drawn back' in shooting, nor to its 'springing back' after the shot. It seems properly to have denoted a bow of which the curvature was in a direction contrary to that in which the archer bent the bow when drawing it. See Appendix.

λόγχα, two spears, in Homeric fashion: cp. *Il.* 3. 17 f., where Paris is armed with κάμπυλα τόξα, ξίφος, and δύο δοῦρε. (Not, 'pointed arrows,' as Paley renders.)—ρόπαλον, the club, made from a wild-olive tree which Heracles had plucked up by the roots on Mount Helicon: cp. Theocr. 25. 206 ff., where he carries this βάκτρον in his right hand, and his bow in the left: Apoll. Rh. 2. 34 καλαύροπά τε τρηχίαν | ...δρεित्रεφέος κοτίνιοι.—τινάσσων would suit λόγχα (*Il.* 12. 298 δύο δοῦρε τινάσσων) as well as ρόπαλον, but not τόξα, for which a word such as ἔχων or ρωμῶν must be supplied: cp. n. on 353.—The picture is not distinct; his right hand must wield the club; his left may hold either bow or

6 παῖς Διός· οἱ τότε ἄλλεῖς
 7 ἴσαν ἐς μέσον ἰέμενοι λεχέων·
 8 μόνα δ' εὐλεκτρος ἐν μέσῳ Κύπρις ῥαβδονόμει ξυν-
 οὔσα. 516

ἐπ. τότε ἦν χερός, ἦν δὲ τόξων πάταγος,
 ταυρείων τ' ἀνάμιγδα κεράτων·
 ἦν δ' ἀμφίπλεκτοι κλίμακες, 520
 ἦν δὲ μετώπων ὀλόεντα
 πλήγματα καὶ στόνος ἀμφοῖν.
 ἃ δ' εὐώπις ἄβρα
 τηλαυγεί παρ' ὄχθῳ
 ἦστο, τὸν δὲ προσμένουσ' ἀκοίταν. 525

514 ἰέμενοι] ἰέμενοι L. 517—530 L divides the vv. thus:—τότ'—| τόξων—
 ταυ-|ρείων—| ἦν δὲ ἀμφίπλεκτοι | κλίμακες—| πλήγματα—| ἀδ'—| τηλαυγεί—|
 ἦστο—| ἐγὼ—| τὸ δ'—| ἐλεεινόν—| κάπῳ—| βέβακεν—ἐρήμα. 518 f. ταυρείων]

spears,—the other weapon being slung about him. As to the archer type of Heracles, here partly blended with the hoplite, cp. *Ph.* 727 n.

518 f. ἄλλεῖς here simply = ὁμοῦ: Hermann compares Mosch. 2. 48 *δοιοὶ δ' ἔστασαν ὑψοῦ ἐπ' ὄφρυος αἰγιαλοῖο | φώτες ἀολλήδην*.—*ἴσαν* (epic = ἦέσαν) ἐς μέσον: so Theocr. 22. 183 (of a fight) ὁ δ' εἰς μέσον ἤλυθε Λυγκεύς.—*λεχέων*: the plur., as *Ant.* 630 *ἀπάτας λεχέων*, *O. T.* 821 *λέχη... τοῦ θανάτου*.

518 f. μόνα δ': whereas in an ordinary ἀγών there were several *ραβδοῦχοι*. ...*εὐλεκτρος*: in *Ant.* 795 the epithet of a bride: here, of the goddess who gives fair brides to men.—*ἐν μέσῳ* here refers to the umpire as an impartial judge between two competitors.—*ραβδονόμει* (= *ἐρραβδονόμει*). The officials who maintained order in the contests at the great festivals were called *ραβδοῦχοι*: Thuc. 5. 50 *ἐν τῷ ἀγῶνι ὑπὸ τῶν ραβδοῦχων πληγὰς ἔλαβεν*. The term included the notion of 'umpire': Plat. *Prot.* 338A *πειθεσθὲ μοι ραβδοῦχον καὶ ἐπιστάτην καὶ πρύτανιν ἐλέσθαι, ὃς ὑμῶν φυλάξει τὸ μέτριον μήκος τῶν λόγων ἐκατέρου*. The verb *ραβδονομεῖν* occurs only here, and *ραβδονόμος* itself is post-classical: but cp. Hesych. (s. v. *ράβδοι*), καὶ ὁ βραβευτὴς *ραβδονόμος*.

Aphroditē is here the only person near the two combatants (*ξυνούσα*): Deia-

neira views the fight from afar. But the scene was not always so conceived. Thus the Megarian *θησαυρός* at Olympia contained a group of figures in gilt cedar-wood, of which Paus. (6. 19. 12) says: *Ζεὺς δὲ ἐνταῦθα καὶ ἡ Δηϊάνειρα καὶ Ἀχελῷος καὶ Ἡρακλῆς ἐστὶν Ἀρης τε τῷ Ἀχελῷῳ βοηθῶν*.

517 τότε ἦν χερός κ.τ.λ. In this compressed description of the fight, the two combatants figure alternately. (1) Heracles deals blows with his fists (*χερός πάταγος*),—then retires a little, and sends a shaft from his twanging bow (*τόξων πάταγος*). (2) Achelōis charges, and the hero's club rattles on his horns (*κεράτων πάταγος*). (3) Then Heracles, turning to the wrestler's arts, endeavours to grapple with Achelōis, to spring upon his back (*ἀμφίπλεκτοι κλίμακες*). (4) The tauriform god butts at his adversary (*μετώπων πλήγματα*). And the account fitly closes with the words, *στόνος ἀμφοῖν*.

For ἦν (μὲν)... ἦν δὲ, cp. *Ant.* 806 n.

518 ἀνάμιγδα = ἀναμίξ, suggesting the confusion of sounds. The form is a rare one: but Nicander has *ἀμιγδην* (*Alex.* 570, *Ther.* 912). Cp. 839 *ἀμμιγα*.

κεράτων. A prominent mention is given to the horns, since the story was that Heracles broke off one of them. Cp. Ovid *M.* 9. 85 *rigidum fera dextera cornu | Dum tenet, infregit, truncaque a*

the son of Zeus: who then met in combat, fain to win a bride: and the Cyprian goddess of nuptial joy was there with them, sole umpire of their strife.

Then was there clatter of fists and clang of bow, and the Epode. noise of a bull's horns therewith; then were there close-locked grapplings, and deadly blows from the forehead, and loud deep cries from both.

Meanwhile, she, in her delicate beauty, sat on the side of a hill that could be seen afar, awaiting the husband that should be hers.

In L the letters τὰν end a verse, and after υ a letter has been erased: but the next v. begins with *ρῑων* (not *εῖων*).—[*κεράτων*] Wunder alters this to *μετώπων*: and in 521 f., instead of *ἦν δὲ μετώπων δόδοντα* | *πλήγματα*, writes *ἦν δ' δόδοντα* | *πλήγματα*. Wecklein adopts these changes. 520 ἦν δ'] ἦν δὲ L.

fronte revellit. Achelous ransomed it by giving his conqueror the horn of Amaltheia, or cornucopia (Apollod. 2. 7. 5). This gift, which Heracles transferred as the bride-price to Oeneus, was explained as a symbol of the increased fertility gained by works which altered the course of the Achelous (Strabo 10, p. 458).

520 ἦν with plur. subj.: the so-called *schema Pindaricum*: Hes. *Theog.* 825 ἦν ἑκατὸν κεφαλαί (cp. *ib.* 321): Pind. fr. 75. 15 τότε βάλλεται τότ' ἐπ' ἀμβρόταν χθόν' ἐραταί | ἰων φέβαι: Eur. *Ion* 1146 ἐνὶν δ' ὑφανταί γράμμασιν τοιαῖδ' ὑφαί. In this constr., the sing. verb always precedes the plur. subject. 'As the sing. is the general and the plur. the particular, we have not so much a want of concord as an afterthought' (Gildersleeve, *Introd.* to Pindar, p. lxxxviii.). The genuine examples in Pindar are not numerous.

ἀμφίπλεκτοι κλίμακες. Ancient writers mention the κλίμαξ as a wrestling trick, but do not explain it (Hesych. s. v. κλίμακες: Pollux 3. 155). The schol. here had evidently no clear notion of it: κλίμακες· αἱ ἐπαναβάσεις (a literal paraphrase) παρὰ τὸ ἄνω τε καὶ κάτω αὐτοὺς στρέφεισθαι ἐν τῇ μάχῃ. Hermann explains it thus;—the wrestler turns his adversary round, seizes him from behind, and springs on his back, so as to force him down. He relies on Ov. *Met.* 9. 50—54, where Heracles shakes off the embrace of Achelous, and then, with a strong push from his hand, *protinus avertit, tergogue onerosus inhaesit*. For the view that this is the κλίμαξ see Appendix. The Achelous of Ovid, it should be re-

membered, is at that moment the horned man, not yet the bull (cp. n. on 507 f.).

At any rate κλιμακίζω was a familiar term in Greek wrestling: cp. Plato comicus Πρέσβεις fr. 2 χαίρεις, οἶμαι, μεταπεττεύσας αὐτὸν διακλιμακίσας τε (explained by Hesych. as διαπαλαίσας). For a like use of wrestling terms, cp. Ar. *Eg.* 262 f. —One of the subjects on the archaic throne of Apollo at Amyclae was ἡ πρὸς Ἀχελῶν Ἡρακλέους πάλη (Paus. 3. 18. 5).

521 f. μετώπων...πλήγματα, blows from the forehead; the bull is now butting (κυρίττων) at Heracles,—as shown on the gem mentioned above (507 f., n.). Schol.: οἱ γὰρ ταῦροι τοῖς κέρασι καὶ μετώποις μάχονται.—στόνος, in the strenuous effort. Cp. Cic. *Tusc.* 2. 23. 56 (quoted by Billerbeck and others) *pugiles etiam cum feriunt adversarium in iactandis cestibus ingemiscunt*,—not from pain or fear, he adds, but because the very utterance helps to brace up the nerves (*omne corpus intenditur*).

524 f. τηλαυγί, 'seen afar,' 'distant': Theog. 550 ἀπὸ τηλαυγέος φαινόμενος σκοπιῆς: Ar. *Nub.* 281 τηλεφανείς σκοπιὰς: cp. τηλωπός (n. on Ph. 216).—Others take it actively, 'seeing (= giving a view) from afar' (cp. τηλεσκοπός). Diod. 1. 50 has this use: τῆς χώρας αὐτοῖς συνεργούσης πρὸς τὸ τηλαυγέστερον ὁρᾶν. But it seems less probable here.—δχθω: Nonnus 43. 13 (quoted by Schneidewin) makes Deianeira watch the fight from the bank of a river. Did he, then, take δχθω here as = δχθη? (Cp. *Ani.* 1132 n.)—τόν δν, emphatic (cp. 266): the husband who was to be hers.

† ἐγὼ δὲ μάτηρ† μὲν οἶα φράζω·
τὸ δ' ἀμφινείκητον ὄμμα νύμφας
ἐλεινὸν ἀμμένει·
κάπο ματρὸς ἄφαρ βέβακεν,
ὥστε πόρτις ἐρήμα.

530

ΔΗ. ἦμος, φίλαι, κατ' οἶκον ὁ ξένος θροεῖ
ταῖς αἰχμαλώτοις παισὶν ὡς ἐπ' ἐξόδῳ,
τῆμος θυραῖος ἦλθον ὡς ὑμᾶς λάθρα,
τὰ μὲν φράσουσα χερσὶν ἀτεχνησάμην,
τὰ δ' οἶα πάσχω συγκατοικτιουμένη.
κόρην γάρ, οἶμαι δ' οὐκέτ', ἀλλ' ἐξευγμένην,
παρεισδεδέγμαι, φόρτον ὥστε ναυτίλος,
λωβητὸν ἐμπόλημα τῆς ἐμῆς φρενός.

535

527 τὸ δ' ἀμφινείκητον γ: τόδ' ἀμφινείκητον L.

528 ἐλεινὸν Porson: ἐλεωνὸν MSS.

526 †ἐγὼ δὲ μάτηρ† μὲν οἶα φράζω.
The words ἐγὼ δὲ μάτηρ (if no others)
are unquestionably corrupt. They have
been explained to mean:—'I speak as a
mother' (or 'her mother') 'might speak':
i.e., with all a mother's tender sympathy.
If anything could increase the strangeness
of such language, it would be the fact
that the young maidens of Trachis are
speaking of one who is old enough to be
their mother. Or: (2) 'I tell the story as
her mother told it,'—a way of explaining
how they can describe what they had
not seen. This needs no refutation.

The true key to this passage depends
on observing the sequence of topics. (1)
In 517—522, τότ' ἦν χερὸς...στόνος ἀμφοῖν,
we have a brief picture of the fight. (2)
Then vv. 523—525, ἀ δ' εὐώπις...ἀκόταν,
mark Deianeira's suspense. (3) Next comes
the obscure parenthesis, ἐγὼ δὲ...φράζω.
(4) And then we return, at v. 527, to
Deianeira's suspense,—not, however, in a
form which adds anything new to vv. 523
—525, but in one which merely repeats
their substance:—τὸ δ' ἀμφινείκητον...ἀμ-
μμένει.

Now, to justify such a repetition, it is
manifest that (2) and (4) should be sepa-
rated, not by a mere parenthesis, such as
(3) now is, but by some further allusion
to the fight. This inference is strength-
ened by the phrase, τὸ δ' ἀμφινείκητον
ὄμμα νύμφας, which gains point if a re-
ference to the νεῖκος has immediately
preceded.

I believe that ἐγὼ has come from ἀγών,
under the influence of φράζω. The sense
of the verse was, 'And the strife goes on
raging, as I describe' (referring to vv.
517—522). MATHP may well be a cor-
ruption of ΜΑΡΤΑΙ, a loss of P having
been followed by a change of Γ to T.
This may have happened after ἀγών
had become ἐγὼ, with help, perhaps,
from a reminiscence of *El.* 233 ἀλλ' οὖν
εὐνοία γ' αὐδῶ, | μάτηρ ὥσει τις πιστά.
Cp. Hesychius μαργᾶ· μαργαίνει, ὑβρίζει,
ἐνθουσιᾶ, μαίνεται. *Eur. H. F.* 1005 δὲ νιν
φόνου μαργῶτος ἔσχε. I would read,
then, ἀγών δὲ μαργᾶ μὲν, οἶα φράζω.
The next words, τὸ δ' ἀμφινείκητον
κ.τ.λ., then fitly turn from the stubborn
fight to her continuing suspense.—For
other views, see Appendix.

527 ε. ὄμμα, in periphrasis, is some-
times little more than 'form,' (*Eur. Ion*
1261 ὃ ταυρόμορφον ὄμμα Κηφισοῦ πα-
τρός:) but here it refers specially to her
anxious gaze: cp. *As.* 139 πεφόβημαι |
πτηνῆς ὡς ὄμμα πελείας. Since the words
ὄμμα νύμφας form one notion, the adj. is
in the nom.: *Ant.* 794.—ἑλεινὸν ἀμμένει:
awaits (the result) with a piteous look:
cp. *Ph.* 1130 ἡ που ἐλεινὸν ὄρας.

528 κάπο ματρὸς ἄφαρ βέβακεν.
Sophocles does not tell us whether Hera-
cles took his bride away from her fa-
ther's home immediately after the fight.
According to the common account He-
raclēs and Deianeira remained with Oe-
neus for a considerable time after their

[So the battle rages], as I have told; but the fair bride who is the prize of the strife abides the end in piteous anguish. And suddenly she is parted from her mother, as when a heifer is taken from its dam.

DE. Dear friends, while our visitor is saying his farewell to the captive girls in the house, I have stolen forth to you,—partly to tell you what these hands have devised, and partly to lament my sorrows in your company.

A maiden,—or, methinks, no longer a maiden, but a mistress,—hath found her way into my house, as a freight comes to a mariner,—a merchandise to make shipwreck of my peace.

530 ὥστε A: ὥσπερ L. Nauck would delete the word: Hense would change it to πύρσω. 531 θροεῖ made from θρόει in L. 534 φράσσουσα τ: φράζουσα L. 536 This v. was omitted by the first hand in L, and added in the margin by S.

marriage, while the hero did various exploits. (Apollod. 2. 7. 6: Diod. 4. 36, who speaks of three years.) Then, having accidentally slain a youth in the house of Oeneus, Heracles departed with his wife and infant son (Hyllus) to Trachis.—ἀφ'αυτῆς is not necessarily inconsistent with that version: it means merely that the result of the fight at once transferred Deianeira from the care of her mother to that of a husband.

530 ὥστε is preferable to ὥσπερ (cr. n.) in the first foot of the glyconic verse: for this use of it, cp. 112, 367, 537, 699, 703, 768, 1071.—πόρτις ἐρήμα: Schneidewin compares Anacreon fr. 52 οἶά τε νεβρὸν νεοθηλέα | γαλαθηνόν, ὅστ' ἐν ὕλῃ κερόεσσης | ἀπολειφθεῖς ἀπὸ μητρὸς ἐπτοήθη. The image is especially suitable to one who was destined to have no secure or permanent home.

531—532 Second ἐπεισόδιον. Deianeira confides to the Chorus her plan for regaining her husband's love: she will send him a robe, secretly anointed with a philtre.—Lichas enters (598); he receives the robe from her, and departs bearing it to Heracles.

531 ε. ἦμος (155 n.): this is the only Attic instance of the epic τῆμος.—ὁ ξένος, merely as a guest from a distance; Lichas was no stranger to her (cp. 232, 310).—θροεῖ seems to imply that their voices could be heard within, and that therefore she felt safe from sudden interruption.—ταῖς αἰχμ. παῖσιν: who charge him with messages to their kinsfolk and friends among the Oechalian captives with Heracles: these maidens were ἐξαλ-

ρετοι (245).—ὡς ἐπ' ἐξόδῳ: for ὡς denoting the intention, cp. Ph. 58 n.: and for ἐπ' ἐξόδῳ, cp. El. 1322.—θυραῖος fem., as El. 313 θυραῖον οἰχνεῖν: cp. 478 πατρῶος, and O. C. 751.

534 ε. τὰ μὲν (adv.) refers to the recital which begins at v. 555: τὰ δ' to vv. 536 ff.—χερσὶν is slightly emphasised by its place (cp. O. T. 139 ἐκείνον ὁ κατανών); her sense of wrong (οἶα πάσχω) has prompted action.—συγκατοικτιομένη: some take the midd. as meaning, 'to seek pity for myself from you.' Rather it means simply, 'to bewail (my woes) along with you' (i.e., in your presence). So Her. 2. 121 ἀποκλαύσαντα ἡ κατοικτισάμενον: 3. 156 κατοικτίζετο, φάσ... πεπονθέναι κ.τ.λ. The midd. οἰκτίζομαι is used by Aesch. (Suppl. 1032), by Eur. (I. T. 486), and even in prose (Thuc. 2. 51).

536 κόρη, as Theocr. 27. 65 τεκῶν τροφός, οὐκέτι κῶρα: but it is also said of a young wife (Il. 6. 247 etc.) where her father is mentioned: in loc. cit. κούρων refers to Πριάμοιο in the preceding line.—ἐξευγμένην: see 1226. Deianeira's first belief (309) has been changed by learning the vehemence of her lord's new passion (359 f.: 488 f.). Cp. O. T. 825 γάμοις... | ...ζυγῆναι.

537 ε. παρυσίδεγμα κ.τ.λ. Among the captives whom she has received into her house, there is one who is to be her rival. This suggests the comparison with the master of a trading vessel, who, along with the rest of his cargo, ships some merchandise which is destined to prove his ruin. The parallelism between φόρ-

καὶ νῦν δὴ οὔσαι μίμνομεν μιᾶς ὑπὸ
 χλαίνης ὑπαγκάλισμα. τοιάδ' Ἡρακλῆς, 540
 ὁ πιστὸς ἡμῖν καγαθὸς καλούμενος,
 οἰκούρι' ἀντέπεμψε τοῦ μακροῦ χρόνου.
 ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι
 νοσοῦντι κείνῳ πολλὰ τῇδε τῇ νόσῳ·
 τὸ δ' αὖ ξυνοικεῖν τῇδ' ὁμοῦ τίς ἂν γυνή 545
 δύναίτο, κοινωνοῦσα τῶν αὐτῶν γάμων;
 ὁρῶ γὰρ ἡβην τὴν μὲν ἔρπουσαν πρόσσω,
 τὴν δὲ φθίνουσαν· ὧν ἀφαρπάζειν φιλεῖ
 ὀφθαλμὸς ἄνθος, τῶν δ' ὑπεκτρέπει πόδα.
 ταῦτ' οὖν φοβοῦμαι, μὴ πόσις μὲν Ἡρακλῆς 550
 ἐμὸς καλῆται, τῆς νεωτέρας δ' ἀνὴρ.

539 οὔσαι] Blaydes conj. οὔσα.—ὕπο] ὕπο (from ὑπο) L: cp. 510 ἀπο, and comment. there. 541 After πιστὸς four or five letters have been erased in L.

542 ἀντέπεμψε] ἀντέπεμψεν L. 547—549 τὴν μὲν . . . τὴν δέ] Musgrave conj. τὴ μὲν . . . τὴ δέ: Nauck, τῆς μὲν . . . τῆς δέ.—ὧν ἀφαρπάζειν κ.τ.λ.] Nauck formerly conj. τῆς μὲν ἀρπάζειν φιλεῖ | τὸ κάλλος ἀνὴρ.—ὀφθαλμὸς] Meineke conj.

τον and λωβητὸν ἐμπόλημα marks that the φόρτος, too, is disastrous: but the way in which it is so is left indefinite. There is no explicit reference to overloading.—For παραιοδέγμαι cp. Arist. *De part. anim.* 1 (p. 662 a 9) ἀναγκαῖον . . . παραιοδέσθαι τὸ ὑγρὸν ἅμα τῇ τροφῇ (= 'to receive incidentally'). So, here, the παρά seems to mean strictly, 'have received as an incident of receiving the others' (Iolè having come in among them); cp. παραπολλύναι etc. The objection to taking the prep. as = 'surreptitiously' (= λαθραῖον in 377) is that Deianeira was the victim, not agent, of the fraud.

λωβητὸν in active sense, as *Ph.* 607 λωβήτ' ἐπη, words of contumely.—ἐμπόλημα, a thing gained by traffic; here, an 'acquisition' (in an ironical sense).—τῆς ἐμῆς φρενός with λωβητὸν: cp. the gen. after λυμαντήριος, δλέθριος, etc. It might also depend on the phrase λωβητὸν ἐμπόλημα as = βλάβη. Others understand: 'a disastrous merchandise, (bought by) my loyalty to Heracles' (τῆς ἐμῆς φρενός as gen. of price).

539 f. δὴ οὔσαι, both of us: *O. T.* 1505 δλώλαμεν δὴ οὔσαι (n.).—μιᾶς ὑπὸ χλαίνης: *Eur. fr.* 606 ὅταν δ' ὑπ' ἀνδρὸς χλαῖναν εὐγενεὺς πέσης: *Theocr.* 18. 19 Ζανὸς τοι θυγάτηρ ὑπὸ τὰν μίαν ᾤχετο χλαῖναν (shared the bed of Menelaus). For ὑπὸ with gen. in this sense, cp.

Ant. 65 n.—ὑπαγκάλισμα: *Ant.* 650 n.

Mr A. S. Murray has shown me a curious illustration of this passage. A vase of the 6th cent. B.C., now in the British Museum, depicts two women under the same χλαῖνα,—a symbolical representation, perhaps, of a common grief.

541 ὁ . . . ἡμῖν καλούμενος = ὃν ἡμεῖς . . . ἐκαλοῦμεν: though in *O. T.* 8 ὁ πᾶσι κλεινὸς . . . καλούμενος the dat. goes with the adj.—πιστὸς κ.τ.λ.: cp. *O. T.* 385 Κρέων ὁ πιστὸς, *Ant.* 31 τὸν ἀγαθὸν Κρέοντα.

542 οἰκούρια, sc. δῶρα: τοῦ μακροῦ χρόνου (gen. of price), for the long time during which she has been his true wife. Cp. *Eur. H. F.* 1371 (Heracles bewailing Megara) σέ τ' οὐχ ὁμοίως, ὧ τάλαιν', ἀπώλεσα, | ὥσπερ σὺ τὰμὰ λέκτρ' ἐσφες ἀσφαλῶς, | μακρὰς διαντλοῦσ' ἐν δόμοις οἰκουρίας.

543 f. οὐκ ἐπίσταμαι, am incapable of it: cp. 582: *Ant.* 686 n.—τῇδε τῇ νόσῳ, a very rare substitute for the cogn. accus. It is justified by the fact that νοσεῖν is a word of such wide meaning; while τῇδε τῇ νόσῳ here signifies, ἐρωσι. So in *Aesch. P. V.* 384, τῇδε τῇ νόσῳ νοσεῖν, the dat. really means, 'to be dis-tempered in this special way' (viz., by good sense).

545 τὸ δ' αὖ ξυνοικεῖν: the inf. with art., placed at the beginning, gives an

And now we twain are to share the same marriage-bed, the same embrace. Such is the reward that Heracles hath sent me,—he whom I called true and loyal,—for guarding his home through all that weary time. I have no thought of anger against him, often as he is vexed with this distemper. But then to live with her, sharing the same union—what woman could endure it? For I see that the flower of her age is blossoming, while mine is fading; and the eyes of men love to cull the bloom of youth, but they turn aside from the old. This, then, is my fear,—lest Heracles, in name my spouse, should be the younger's mate.

ὁ θάλαμος: Hense, *φῶς θάλλον*: Blaydes writes *πᾶς θαλερόν*.—*τῶν δ'* Nauck and Hense conj. *τῆς δ'*. Wecklein writes *τότε δ'*.—*ὑπεκτρέπει* L: *ὑπεκτρέπιν* A, with most MSS., and Ald. 551 *καλῆται* A, and Ald.: *καλεῖται* L: the later MSS. are divided.—*ἀνῆρ*] E. Mehler conj. *ἄρ' ἦ* (suggested by Eldike's impossible *ἀν ἦ*): Hense, *ἐρῶ*, which Nauck adopts.

indignant tone: 'but as to living...' etc. Cp. *Ant.* 78 τὸ δὲ | βλεῖ πολυτῶν δρᾶν ἐφυν ἀμήχανος.

547—549 The text of this passage is, I believe, sound, though the diction is bold, and somewhat careless. The *one ἦβη* (Iolè's) is growing to the perfect flower, while the other (Deianeira's) is declining. (Cp. *Ar. Lys.* 596 τῆς δὲ γυναικὸς συμικρὸς ὁ καιρὸς.) In what follows, these points may be noted.

(1) *ὧν*, fem., refers to the two phases of *ἦβη* just mentioned. The gen. is partitive: 'of (out of) these ἦβαι, the eye delights in the *ἀνθος*.' Here *ἀνθος* is a shorter way of expressing *τὴν ἀνοῦσαν*,—the *ἦβη* which is in its early bloom. *ὧν* could not, surely, refer to *τὴν μὲν ἔρπονσαν πρόσω οὐλί*, as if it meant *τῶν νέων γυναικῶν* (schol.): it must refer to *τὴν δὲ φθίνουσιν* also. Nor, again, could *ὧν* stand for *ὧν τῆς μέν*.

(2) *τῶν δ' ὑπεκτρέπει πόδα*. Here *τῶν δ'* ought in strictness to have been *τῆς δ'*, sc. *τῆς φθινοῦσης ἦβης*. But, in the poet's thought, *τῶν δ'* means, 'the other kind,'—i.e., the women who represent the *φθίνουσα ἦβη*. The subject to *ὑπεκτρέπει* is not *ὀφθαλμός*, but the *man* implied by it (*ὁ ὄρων*). The eye, as being here the guide of the choice, might, indeed, be said to 'turn the foot aside,' in the sense of *causing* that movement; but this would be awkward. For the transition of thought from *ὀφθαλμός* to the *person*, cp. *Eur. Med.* 1244 (quoted by Wecklein), ἄγ', ὦ τάλαινα χεῖρ ἐμή, λαβὲ ξίφος, | λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου.

(3) *ἀφαρπάζειν*, said of the eye, means, to *seize eagerly upon* the beautiful sight

(cp. *Hor. Sat.* 2. 5. 53 *Sic tamen ut limis rariis* etc.). So we can speak of 'snatching' a glance, or of the eyes 'drinking in' beauty. There is no allusion to the idea expressed by *Aesch. Suppl.* 663 ἦβας δ' ἀνθος ἀδρεπτον ἔστω.

(4) *ὀφθαλμός*: the swift and ardent glance of the lover is often mentioned in Greek poetry: see esp. fr. 431 τοιάνδ' ἐν ὄψει λίγγα θηρατηρίαν | ἔρωτος, ἀστραπὴν τιν' ὀμμάτων, ἔχει. *Aesch. Suppl.* 1003 καὶ παρθένων χλιδαῖσιν εὐμόρφοις ἐπὶ | πᾶς τις παρελθὼν ὀμματος θελεκτήριον | τόξευμ' ἐπεμψεν, ἱμέρου νικώμενος.

550 ε. ταῦτ' οὖν, for this reason, then: the pron. is adverbial: cp. *Aesch. Pers.* 159 ταῦτα δὴ λιποῦσ' ἱκάνω χρυσεοστόλμους δόμους: *Ar. Vespr.* 1358 ταῦτ' οὖν περὶ μου δέδοικε μὴ διαφθαῶ. This seems better than to govern ταῦτ' by φοβοῦμαι. —*πόσις* was in Attic mainly a poetical word; but *Arist.* uses it, as *Pol.* 7. 16. 18 ὅταν ἦ καὶ προσαγορευθῇ πόσις: where, as here, it denotes the recognised or legal status.—*καλῆται* is right here, because there is a real anxiety: *καλεῖται* (which would be fut., like *καλεῖ* in *El.* 971) would imply too much certainty. The subjunctive is similarly preferable to the indic. in *Ph.* 30 (κυρῆ) and *id.* 494 (βεβήκη). *καλῆται* suits πόσις ('bear the name of husband'); cp. 149: but *ἀνῆρ*, denoting here a clandestine relationship, requires ἦ to be supplied. Cp. 561.

ἀνῆρ: i.e., paramour. Cp. the sarcasm of the comic poet Pherecrates (fr. incert. 5) on Alcibiades:—οὐκ ὧν ἀνῆρ γὰρ [i.e., ἔτι νέος ὧν] Ἀλκιβιάδης, ὡς δοκεῖ, | ἀνῆρ ἀπασῶν τῶν γυναικῶν ἐστὶ νῦν.

ἀλλ' οὐ γάρ, ὥσπερ εἶπον, ὀργαίνειν καλὸν
 γυναιῖκα νοῦν ἔχουσιν· ἧ δ' ἔχω, φίλαι,
 λυτήριον *λώφημα, τῇδ' ὑμῖν φράσω.
 ἦν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ 555
 θηρός, λέβητι χαλκῷ κεκρυμμένον,
 ὃ παῖς ἔτ' οὔσα τοῦ δασυστέρνου παρὰ
 Νέσσου φθίνοντος ἐκ φονῶν ἀνελόμην,
 ὃς τὸν βαθύρρουν ποταμὸν Εὐήνον βροτοῦς
 μισθοῦ πόρενε χερσίν, οὔτε πομπίμοις 560
 κώπαις ἐρέσσω οὔτε λαΐφεισιν νεώς.

553 ἔχω] F. A. Paley conj. ἔχει, taking λύπημα as nom. and λυτήριον as acc., 'a remedy' (*Journal Phil.* vol. v. p. 89, 1874). 554 λώφημα is my conj. for λύπημα. Hermann writes κήλημα: Wecklein, χλῖδημα (i.e., the robe); he formerly conj. πόθημα (*Ars Soph. em.* p. 73): Campbell conj. νόημα: Blaydes (*inter alia*) στέργημα, or τέχνημα: but in his text he adopts the conj. of E. Ziel (*De asyndeto ap. Soph.*, p. 7), λυτήριον τι πημονῆς (omitting τῇδ'). 555 ἀρχαίου] Hense conj. ἀλκαίου: Wakefield, ἀγρίου: Jacobs (*Anth. Pal.* vol. III. p. 848), ἀρχελου. 557 ἔτ'

552 ἀλλ' οὐ γάρ: elliptical: O. C. 755 n.

553 f. The mss. have ἧ δ' ἔχω | λυτήριον λύπημα. For the adj., cp. *El.* 635 λυτήριος | εὐχὰς...δεϊμάτων: *ib.* 1490 τὸδ' ἂν κακῶν μόνον γένοιτο τῶν πάλαι λυτήριον: fr. 687 τὸ μεθύειν πημονῆς λυτήριον. Clearly, then, λυτήριον is sound: and it must mean, as everywhere else, 'giving deliverance.' The corrupt word is λύπημα: it has displaced some word of which λυτήριον could be the epithet. I believe that Sophocles wrote λώφημα, 'a means of relief.' Hesychius shows that this noun was not only current, but tolerably familiar; for he has λῶφαρ· λώφημα,—using it to explain the rarer form. The corruption into λύπημα probably arose through a marginal gloss, λύπη, on λυτήριον.

Deianeira is here speaking of an expedient which gives her some hope, indeed, but no assured confidence (590 f.). This exactly suits the usage of λῶφᾶν and its derivatives, which denote the *alleviation* of evil,—not its complete removal. Cp. *Al.* 61 ἐπειδὴ τοῦδ' ἐλῶφῃσεν πόνον. Thuc. 6. 12 ἀπὸ νόσου μεγάλης καὶ πολέμου βραχὺ τι λελωφῃκαμεν. Plat. *Legg.* 854 c ἐὰν μὲν σοι δρῶντι ταῦτα λῶφᾷ τι τὸ νόσημα. Thuc. uses λώφῃσις, 'abatement' (4. 81 τοῦ πολέμου). Deianeira, in bethinking her of the philtre, has found that which holds out a promise of deliverance, and *assuages*, though it does not cure, her pain,—a λυτήριον λώφημα.

The attempted versions of λυτήριον λύπημα have been these:—(1) With a comma after τῇδ': 'a thing to grieve this girl, for my deliverance':—a grammatically sound phrase, but wholly unsuited to Deianeira, whose aim is to be *more loved than Iolē* (584 ff.),—but not to pain her. (2) Taking λυτήριον as = λυτόν: 'how I find that my pain is remediable.' This is impossible. (3) Governing λύπημα by λυτήριον: 'how I have a thing to remedy my pain.' Also impossible.

Paley, changing ἔχω to ἔχει, renders, 'in what way my grief has a remedy'—making λυτήριον a subst. This is clearly untenable. He cites Pind. *P.* 5. 106 τὸ καλλίνικον λυτήριον δαπανᾶν | μέλος χαρίεν: but there λυτήριον is a second epithet of μέλος. Nor is the case helped by Hesychius, λυτήριον· φυλακτήριον.—τῇδ' ὑμῖν φράσω: the words mean strictly that the story will follow the course—i.e., will exhibit the line of thought—by which the remedy has been found.

555 f. ἦν μοι: the imperf., because she has now used it.—ποτὲ belongs in sense to δῶρον, as though we had ἐδόθη ποτὲ. If the comma after θηρός were omitted, and ἦν joined with κεκρυμμένον (as = ἐκέκρυπτο), then ποτὲ would go with the verb: but κεκρυμμένον seems to be an afterthought.—παλαιόν, because she has had it long; ἀρχαίου, because he lived long ago. This emphasis on the past is natural in one who is looking back sadly to the days of her youth, and

But indeed, as I said, anger ill beseems a woman of understanding. I will tell you, friends, the way by which I hope to find deliverance and relief. I had a gift, given to me long ago by a monster of olden time, and stored in an urn of bronze; a gift which, while yet a girl, I took up from the shaggy-breasted Nessus,—from his life-blood, as he lay dying; Nessus, who used to carry men in his arms for hire across the deep waters of the Evenus, using no oar to waft them, nor sail of ship.

made from *ἐτι* in L.—*παρὰ*] *πάρα* MSS.

as in 840, and 1141 (*νέσσο*).—*φονῶν* Bergk: *φόνων* MSS. 558 *Νέσσου* r, and Ald.: *νέσου* L, the second accent from a later hand. 559 *Ἐδνον* L, the second accent from a later hand. 560 *πόρευε*] *πόρευε* L. 561 *λαίφαισι* r: *λαίφαισι* L.

speaking to young maidens for whom Nessus is only a legendary name.—*θηρός*: so *Il.* 1. 268 *φῆρσιν δρεσκώουσι*. They are called *κένταυροι* in *Il.* 11. 832, as in the *Odyssey* (21. 295). Cp. below, 680. —*λίβητι*: properly a deep basin; also a kind of kettle used in cooking: but the poets can use the word to describe a cinerary urn (as *El.* 1401). Here it means some kind of urn or jar.

557 *ξ. δασυστέρνον*: shagginess is a regular attribute of the Centaurs in Greek poetry and art: cp. 837: *Il.* 2. 743 *φῆρας ... λαχρήντας*: *Hom. hymn* 3. 224 *κένταυρον λασιαύχενον*. In *Ov. Met.* 12. 284 *Cometes* is the name of a Centaur.

παρὰ Νέσσου, because it was his *δῶρον* (555): he invited her to take it, and told her how to use it: *ἐκ φονῶν*, gathered up from his wounds, as he lay dying. *φονῶν*, Bergk's correction of *φόνων*, seems right. The plur. *φόνου* elsewhere (1) denotes separate acts of slaughter, *O. C.* 1234: or (2) is a tragic expression for one such act (like *θάνατοι*): as *El.* 11 *πατρός ἐκ φόνων*: *ib.* 779 *φόνους πατρῶους*. But here we expect rather a word which shall directly suggest the *wounds*: cp. 573 *σφαγῶν*. And *φονῶν* can do so, since the phrase *ἐν φοναίῃ* so often refers to carnage in battle. The schol. has *φόνων* in the lemma, but explains by *αἵματος*, and quotes *Il.* 10. 521 (*ἀνδρας τ' ἀσπαίροντας*) *ἐν ἀργαλέῃσι φονῇσιν*. Cp. *Ani.* 696 *ἐν φοναίῃ | πεπτῶτ'* (n.). If metre had allowed *ἐκ φόνου*, there would then have been no reason for change.

The name *Νέσσο* symbolises the *roar* of the angry torrent: the Sanskrit is *nad*, loud sound, whence *nadī-s*, 'bel-lower' (bull), or river: *nad-ī*, flood: Curtius *Etym.* § 287 b. Hence the Thracian river *Νέστος* (also *Νέσσο*, Hes. *Th.*

341), and the Arcadian *Νέδα*, described by Strabo as *ῥεῦμα λαβρὸν ἐκ τοῦ Λυκαίου κατιόν* (8, p. 348). Among the Centaurs whom Heracles met at Mount Pholoë were *Δούπων* and *Όμαδος*,—names likewise denoting *noise*; and it is noteworthy that Homados, like Nessus, was a ravisher: *ἐν Ἀρκαδίᾳ τὴν Εὐρυσθέως ἀδελφὴν Ἀλκυόνην βιασάμενος ἀνιέρθη* (Diod. 4. 12).

559 *π. τὸν βαθύρρουν... Ἐδνον*. The Evenus (*Fidhari*) rises on the high western slopes of Oeta; in its lower course, it passes through Aetolia, and enters the Corinthian Gulf at a point about 12 miles w. of Antirrion. Calydon was on its w. bank; Pleuron, some 10 or 12 miles to the w. It is 'one of the fiercest and most treacherous torrents in Greece' (Tozer, *Geo. of Greece*, p. 96). Cp. *Ov. Met.* 9. 104 *Venerat Eveni rapidas Iovē natus ad undas*. The older name of the river, *Λυκόρμας* (Strabo 7. 327), expressed the 'wolf-like' rush of its waters.

The association of Nessus with the Evenus well illustrates the significance of the Centaur as a personification of a ravaging torrent. (Cp. Mr Sidney Colvin in *Journ. of Hellen. Stud.* vol. 1. p. 160: also Mure, *Tour in Greece*, 1. 170.) In *Ov. Met.* 2. 638 a daughter of the Centaur Cheiron is called Ocyroe (*Ὠκυρόη*), because born 'Fluminis in rapidi ripis.'

ποταμόν... βροτοῦς... πόρευε: for the double acc., cp. Eur. *Alc.* 442 *γυναικ' ἀρίστην | λίμναν Ἀχεροντίαν πορεύσας ἐλάτῃ δικώπῳ*. Here the second acc. denotes the space traversed; it would more usually denote the place *to* which, as in Eur. *Tro.* 1085 *ἐμὲ... σκάφος | ... πορεύσει | ... Ἄργος*.—For the prodellision of the augment in *πόρευε*, cp. *O. C.* 1602 *ταχέϊ πόρευσαν*: *Ph.* 360 *ἐπεὶ δάκρυα... μισ-*

ὃς καμέ, τὸν πατῶν ἡνίκα στόλον
 ξὺν Ἡρακλεῖ τὸ πρῶτον εὖνις ἐσπόμεν,
 φέρων ἐπ' ὤμοις, ἡνίκ' ἦ μέσῳ πόρῳ,
 ψαύει ματαίαις χερσίν· ἐκ δ' ἧς ἐγώ· 565
 χῶ Ζηνὸς εὐθὺς παῖς ἐπιστρέψας χεροῖν
 ἦκεν κομήτην ἰόν· ἐς δὲ πλεύμονας
 στέρνων διερροίζησεν. ἐκθνήσκων δ' ὁ θήρ
 τοσοῦτον εἶπε· παῖ γέροντος Οἰνέως,
 τοσόνδ' ὀνήσει τῶν ἐμῶν, ἐὰν πίθη, 570
 πορθμῶν, ὀθούνεχ' ὑστάτην σ' ἔπεμψ' ἐγώ·
 ἐὰν γὰρ ἀμφίθρεπτον αἶμα τῶν ἐμῶν
 σφαγῶν ἐνέγκῃ χερσίν, ἦ μελαγχόλους

562 τὸν πατῶν ἡνίκα στόλον] So L, with most MSS.: τῶν πατῶν ἡνίκα στόλων A, and Ald. 564 ἦ Dindorf: ἦν L, with most MSS., and Ald. (but ἐν A). Cobet conj. ἦ ν. 567 πλεύμονας] So L (though with ν written over λ by the first hand), A, Ald.: πνεύμονας r. 570 πίθη] πυθῆ L, with marg. schol. γρ. πι+ (the other letters are erased). πύθη was the prevalent reading: but A has

600: acc. to Apollodorus (2. 7. 6) Nessus pretended divine authority for levying this toll,—λέγων παρὰ θεῶν τὴν πορθμίαν εἰληφέναι διὰ δικαιοσύνην.—πομπήμοις: cp. Eur. *I. A.* 1319 ναῶν... | ...ἐλάταν πομπάαν.—οὔτε λαίβεσιν νέως might be an instrum. dat. construed directly with 'πόμενε': but it is perhaps truer to say that the notion of πέμπων is evolved from the preceding clause. Cp. 512 (τινάσσων).

562 f. τὸν πατῶν...στόλον, 'by my father's sending,' cogn. acc. to ἐσπόμεν: cp. 159 ἀγῶνας ἐξίῳν (n.). The peculiarity is that στόλος here=πέμψις, corresponding to the sense of the act. στέλλω: whereas it usu. means 'expedition,' 'journey,' from midd. στέλλομαι. It may be noted, however, that the boldness is softened by the fact that στόλος sometimes meant a journey with ref. to its purpose, 'a mission': *O. C.* 358 n. Certainly πατῶς στόλος would ordinarily mean, 'a journey of my father's,' or, 'an expedition despatched by' him; yet the sense required here seems possible for poetry. The phrase cannot well mean, (1) 'the journey prescribed for me by my father'; nor (2) 'under my father's escort,'—as if Oeneus had accompanied them for some distance.

The soundness of the words is confirmed by their dramatic fitness. There is a tacit contrast in her thoughts between

herself and the new paramour; she thinks of the long-past day when her father gave her to her husband, and sent her forth with him. The words also accord with that tone of passivity in which she has already spoken of her marriage (6—27). She welcomed Heracles as a deliverer, and has learned to love him; but she had no voice in the bestowal of her hand.—Cp. fr. 521 (the young girl is happy at home, but the bride is sent forth by her parents to a doubtful fate): αἱ νέαι μὲν ἐν πατρός | ἡδιστον, οἶμαι, ζῶμεν ἀνθρώπων βίον | ... | ὅταν δ' ἐς ἡβὴν ἐξικώμεθ' ἐμφορ-
 νες, | ὡς οὐ μὲθ' ἐξέω.—See Appendix.

εὖνις=εὐνέτις, as in Eur. *Or.* 929 etc.
 564 f. φέρων ἐπ' ὤμοις. Nessus is here imagined as a Centaur of the older form known to Greek art,—viz., a complete man, with the barrel and hinder parts of a horse attached to the middle of his back. A Centaur on the λάρναξ of Cypselus at Olympia is described by Paus. (5. 19. 7) as οὐ τοὺς πάντας ἵππον πόδας, τοὺς δὲ ἐμπροσθεν αὐτῶν ἔχων ἀνδρός. This form may be called the *andro-centaur*. The more familiar *hippo-centaur*—a complete horse, only with a human chest and head substituted for the equine neck and head—was of later origin. In *Journ. Hellen. Stud.* 1. 130 Mr Sidney Colvin gives a wood-cut of an early gem (in the British Museum), representing an andro-centaur carrying off a woman, who is

I, too, was carried on his shoulders,—when, by my father's sending, I first went forth with Heracles as his wife; and when I was in mid-stream, he touched me with wanton hands. I shrieked; the son of Zeus turned quickly round, and shot a feathered arrow; it whizzed through his breast to the lungs; and, in his mortal faintness, thus much the Centaur spake:—

'Child of aged Oeneus, thou shalt have at least this profit of my ferrying,—if thou wilt hearken,—because thou wast the last whom I conveyed. If thou gatherest with thy hands the blood clotted round my wound, at the place where the

πιθῆ, and so Ald.: *πίθη*, the ed. of Colinaeus (Par. 1528). 571 *ὁστάτην σ'* *σ'* is omitted by L, A, etc., and by Ald.; but is present in T (having been restored perh. by Triclinius), and in some other MSS. of the 14th or 15th cent. (as Vat., B, Lc, Harl.). 573 *ἐνέγκη* Blaydes conj. *ἐνέγκης*.—*μελαγχόλους...λοῖς* MSS.: Madvig conj. *μελάγχολος...λὸς* (suggested first by Dobree, who, however, preferred the vulgate): Wunder, *μελαγχόλου...λοῦ*.

grasped in his right arm. Similar subjects occur on coins of Eastern Macedonia. Violence of this kind was part of the *θβρις* (1096) ascribed to the savage Centaurs, and appears in numerous legends (*J. H. S.*, l.c., p. 140).

ἦ: cp. *O. T.* 1123 n. The third person, ἦν, would be less fitting: she speaks of her own helplessness at the moment.—*μέσω πόρῳ*: for the dat., cp. 172: *El.* 313 *νῦν δ' ἀγροῖσι τυγχάνει*.—*ματαίαις*, implying rash folly (*Ani.* 1339 n.), here = 'wanton.' The schol. wrongly took it to mean that the attempt was baffled by Heracles.—*ἐκ δ' ἦν σ' ἐγώ*: Sophocles has avoided the error of Archilochus, who had described Deianeira as making a prolix appeal to her husband (*πρὸς τὸν Ἡρακλέα βασιλοῦσαν*: Dion Chrysost. or. 60).

566 *ἐπιστρέψας*, intrans., as in Her. 2. 103 *ἐπιστρέψας ὀπίσω ἦε*: Ar. *Vesp.* 422 *ἐπιστρέφε | δεῦρο*. The poet, though he has called the river *βαθύρρον* (559), seems to imagine Heracles as wading across it, in front of Nessus. If Heracles had been carried over first, he would naturally have been facing the river. Ovid makes him *swim* across, and shoot the Centaur from the bank (*Met.* 9. 110 ff.).

κομήτην: *Ph.* 711 n. According to Dion (or. 60), Sophocles was criticised on the ground that the hero's act might have been fatal to Deianeira; Nessus might have dropped her in the river. It would be enough to suppose that Heracles could not pause to think; but the context also suggests, as we have seen, that he was near enough to rescue her at need.

πλεύμονας = *πνεύμονας* (rt πνυ). Curtius (*Etym.* § 370) explains the change of *ν* to *λ* by 'the rarity of the sound-group *pn* and the frequency of *pl*'; comparing the kindred words for 'lungs,' Lat. *pulmo*, Church-Slavonic *plūsta*, Lithuanian *plaučiai*. The form with *λ* is attested as Attic by schol. Ar. *Pax* 1069, Eustath. p. 483. 8. In 1054, as here, L gives the *λ* form, though with *ν* written above by the first hand: but in 1054 *πνευμένων*.

ἐκθνήσκων, as the faintness of approaching death began to come over him. The regular sense of *ἐκθνήσκειν* is 'to swoon away': cp. Arist. *Hist. Anim.* 3. 19 (p. 521 a 11) *ἀφιεμένου (αἵματος) ἔξω πλείονος μὲν ἐκθνήσκουσιν, πολλοὺ δ' ἄγαν ἀποθνήσκουσιν*. So Plat. *Legg.* 959 a distinguishes a person in a swoon, *τὸν ἐκτεθνεῶτα*, from *τὸν ὄντως τεθνηκότα*.

569 *τσοῦτον*, referring to what follows, and associated with *τσοῦνδε*, cp. *Al.* 679 ff. *ἐς τσοῦνδ'...τσοῦθ'*.—*τσοῦνδ'* is explained by *ἐάν γάρ* etc.—*τῶν ἐμῶν...πορθμῶν*: *πορθμός* usu. means (1) a ferry, or (2) the act of crossing water; here the second sense passes into that of *πορθμεία*, 'my services as ferryman': for the plur., cp. 628.

572 *ἐάν γάρ...ῥδρας*. The gen. *τῶν ἐμῶν σφαγῶν* depends on the prep. in *ἀμφὸρρεπτον*, 'coagulated around the wound.' *ἐνέγκη χερσίν*: for the midd., cp. 558 *ἀνελόμην* (n.). The phrase seems to imply a careful collecting of the blood with a cloth. *ἢ μελαγχόλους κ.τ.λ.*: 'at the part (of the wound) where the monstrous hydra has tinged the arrow with black gall': i.e., 'where the hydra's gall,

ἔβαψεν ἰοὺς θρέμμα Λερναίας ὕδρας,
 ἔσται φρενός σοι τοῦτο κλητήριον 575
 τῆς Ἡρακλείας, ὥστε μήτιν' εἰσιδὼν
 στέρξει γυναιῖκα κείνος ἀντὶ σοῦ πλέον.
 τοῦτ' ἐννοήσας, ὦ φίλοι, δόμοις γὰρ ἦν
 κείνου θανόντος ἐγκεκλημένον καλῶς,
 χιτῶνα τόνδ' ἔβαψα, προσβαλοῦς' ὅσα 580
 ζῶν κείνος εἶπε· καὶ πεπείρανται τάδε.
 κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ
 μήτ' ἐκμάθοιμι, τὰς τε τολμώσας στυγῶ.
 φίλτροις δ' εἰάν πως τήνδ' ὑπερβαλώμεθα

576 f. ὥστε μήτιν'] Subkoff conj. ὥστ' ἔτ' οὕτω (so, too, Hense, but with ὥς): Shilleto and Pretor, οὐδὲ μήτιν' . . . στέρξει. In L στέρξει has been made from στέρξει. στέρξει A, and Ald. 578 δόμοις] Wecklein reads μυχοῖς, thinking that the vulg. arose from μοις. 579 ἐγκεκλημένον Dindorf: ἐγκεκλειμμένον L: ἐγκεκλεισμένον A, and Ald. 581 κείνος] ἐκεῖνος r, whence Blaydes conj. ζῶν εἶπ' ἐκεῖνος.—πεπείρανται] πεπεύραται r. Blaydes writes πεπει-

with which the arrow is tinged, can be traced,—by a darker tint in that portion of the blood with which it has mixed. When the arrow was withdrawn from the wound, there would be a gush of blood, but some parts of the blood would have been more affected by the venom than others; and Nessus wishes her to take the most envenomed parts. The stress is on *μελαγχόλους*, and the whole phrase is a compressed way of saying, *ἡ μέλας χόλος ἐστίν, ᾧ ἰοὺς ὕδρα ἔβαψεν* (cp. *O. T.* 1451 n.). For the proleptic adj., cp. *Ant.* 475 *ὁππὶν . . . περισκελῇ*: for the plur. *ἰοὺς* (referring to the single arrow of 567), *At.* 231 *ἐξέσσω, El.* 196 *γενύων*. The double barb makes such a plur. intelligible. Heracles cannot have shot twice.—*θρέμμα . . . ὕδρας*: cp. 508 n.: so *θρέμμα* refers to a monster in 1093 and 1099. For the periphrasis, cp. *Plat. Legg.* 790 D *τὰ νεογενῆ παίδων θρέμματα*.—*Λερναίας*: dwelling in the marsh of Lerna, on the Argolic coast, s. of Argos. *Apol.* 2. 5. 2 *τὸ δὲ σῶμα τῆς ὕδρας ἀνασχίσας τῇ χολῇ τοὺς δῖστοις ἔβαψεν*.

Others explain thus:—'If thou gather the blood from my wound, clotted around (*the arrow*), at the place where the hydra has tinged it,' etc., *i.e.*, at the arrow's head. This is quite possible, but is open to objections. (1) The language in 557 f. (*παρὰ Νέσσου . . . ἐκ φονῶν*) implies that she obtained the blood directly from the body, not from the arrow-head. (2) The phrase

ἐνέγκη χερσίν here favours the same view.

If we adopted the conjecture *μελάγχολος . . . ἰός*, the latter word would mean 'venom,' and *θρέμμα* 'issue' (cp. 834 *ἔτρεφε δ' αἰόλος δράκων*): the object of *ἔβαψεν* would be *αὐτὰς* (the wound). The objection is that the wily monster does not wish to draw Deianeira's attention to the *venom*;—as he would then do very pointedly. He is content to speak of the *dark colour* (*μελαγχόλους*).

Ovid describes the incident thus:—The arrow is withdrawn, and the blood flows from the wound, *mixtus Lernaee tabe veneni*: Nessus then presents Deianeira with a garment steeped in the blood (*velamina tincta cruore*): *Met.* 9. 129 ff.

576 f. ὥστε μήτιν' εἰσιδὼν στέρξει. After ὥστε, the negative of the infin. is *μή*, but of the indic., *οὐ*. Here the *μή* must be due to the final sense: *i.e.*, the notion of result is merged in that of aim; as if it were *ὅπως μή*. I have not found any real parallel. *Dem. or.* 19 § 218 writes, *τοσαύτης ἀνανδρίας . . . ὁμολογεῖτε εἶναι μεστοί, ὥστε μήτ' ἐν τῇ χώρᾳ πολεμίων ὄντων μήτ' ἐκ θαλάττης πολιορκούμενοι . . . εἰτα τὴν εἰρήνην ἐποιήσαθε*. But there the *μή* seems clearly 'generic': *i.e.*, the sense is: 'you are so weak as to have made peace at a time when there was no enemy in the country,' etc. [Prof. Goodwin, *Moods and Tenses*, new ed., § 606, suggests that *ἐποιήσαθε* virtually depends on an *εἰ* further back, and that

Hydra, Lerna's monstrous growth, hath tinged the arrow with black gall,—this shall be to thee a charm for the soul of Heracles, so that he shall never look upon any woman to love her more than thee.'

I bethought me of this, my friends—for, after his death, I had kept it carefully locked up in a secret place; and I have anointed this robe, doing everything to it as he enjoined while he lived. The work is finished. May deeds of wicked daring be ever far from my thoughts, and from my knowledge,—as I abhor the women who attempt them! But if in any wise I may prevail against this girl by love-spells

ράσθω. 582–587 Wecklein inserts vv. 584 f. (φίλτροις... 'Ηρακλεῖ) immediately after 581, placing only a comma after πεπείρανται τὰδε, and deleting δ' after φίλτροις. Wunder, followed by Nauck, brackets v. 585. Dindorf suspects all the four vv., 584–587.

the force of ὥστε is lost. This would be conceivable if the μή came after ἐποίησαθε: but it immediately follows ὥστε.] —The opposite anomaly occurs in *El.* 780 f. ὥστ' οὐτε... | ...στεγάσειν.

ἀντὶ σοῦ, instead of the gen. after the comparat.: *Ani.* 182 n.

578 f. ἐννοήσας: Sophocles prefers the act. voice of this compound: *Ph.* 1440 n.—δόμοις, simply 'in the house': ἐγκακλήμενον adds the notion expressed in 686 by ἐν μυχοῖς σφίσειν.

580 χιτῶνα τόνδ': a handmaid carries the casket (622) containing the robe.—ἔβαψα. The notion of a φίλτρον in the form of an *unguent* was a familiar one: thus in Eur. *Hipp.* 516 Phaedra asks the Nurse, πότρε δὲ χρυστὸν ἢ ποτὶν τὸ φάρμακον;

προσβαλοῦσ', 'with application of everything that he directed,'—i.e., applying the philtre to the robe with attention to all the prescribed details. From vv. 680–687 it appears that Nessus had said more than she repeats in 572–577. He gave θεσμοί (682), precise instructions.—This is better than to understand, 'with all the additions that he enjoined' (schol. καὶ ἄλλα τινὰ συμμίξασα): though it may be supposed that the coagulated blood, before being applied to a large surface, was diluted with water. (Schneidewin explains the word by Apollod. 2. 7. 6 τὸν τε γόνον δὲν ἀφῆκε κατὰ τῆς γῆς καὶ τὸ... αἷμα συμμίξαι.)—Not, 'with observation of all that he said': as if νῶ (or νοῦν) were understood. See on 844 προσέβαλε.

581 πεπείρανται (3rd sing.), from the

epic *πειράνω*: *Od.* 12. 37 τὰυτὰ μὲν οὕτω πάντα πεπείρανται: Pind. *I.* 7. 24 δίκας ἐπείραινε. The Attic form πεπείρανται occurs in Plat. *Rep.* 502 E. The words have a tragic significance. Her remedial measures are now complete.

582 f. κακὸς δὲ τόλμας. She wishes to assure them that she intends no harm to Heracles, and has no reason to fear evil. The results of so-called 'love-charms' were often disastrous. Antiphon's first oration is against a woman charged with the wilful murder of her husband by causing a love-potion to be administered to him: she pleaded, οὐκ ἐπὶ θανάτῳ... διδόναι, ἀλλ' ἐπὶ φίλτροις (§ 9). Arist. *Magn. Mor.* 1. 16 (p. 1188 b 31) notices a case in which a woman was tried under like circumstances by the Areiopagus, but acquitted, because there was no proof of πρόνοια. Plut. *Mor.* 139 A compares lovers won by such means to fish captured by baits which spoil them; αἱ φίλτρα τινὰ καὶ γοητείας ἐπιτεχνώμεναι τοῖς ἀνδράσι, καὶ χειρούμεναι διὰ ἡδονῆς αὐτοῦς, ἐμπλήκτοις καὶ ἀνοήτοις καὶ διεφθαρμένοις συμβιοῦσι. Alciphron 1. 37 ἀμφιβάλλειν (to have dubious effects) εἰώθε τὰ φίλτρα, καὶ ἀποσκήπτειν εἰς δλεθρον.

μήτ' ἐπιστάμην..., μήτ' ἐκμάθοιμι: an emphatic way of protesting how utterly foreign such thoughts are to her nature: —'may I never be capable of them (543 n.), or be led to learn anything about them.'—στύγῳ: for the indic. coordinated with the opt., cp. 143 n.

584 f. φίλτροις δ' ἐάν πως. The use of ἐάν πως is the same here as when

- τὴν παῖδα καὶ θέλκτροισι τοῖς ἐφ' Ἡρακλεῖ, 585
 μεμηχάνηται τοῦργον, εἴ τι μὴ δοκῶ
 πράσσειν μάταιον· εἰ δὲ μὴ, πεπαύσομαι.
 ΧΟ. ἀλλ' εἴ τις ἐστὶ πίστις ἐν τοῖς δρωμένοις,
 δοκεῖς παρ' ἡμῖν οὐ βεβουλεύσθαι κακῶς.
 ΔΗ. οὕτως ἔχει γ' ἡ πίστις, ὥς τὸ μὲν δοκεῖν 590
 ἔνεστι, πείρα δ' οὐ προσωμίλησά πω.
 ΧΟ. ἀλλ' εἰδέναι χρὴ δρῶσαν· ὥς οὐδ' εἰ δοκεῖς
 ἔχειν, ἔχοις ἂν γνῶμα, μὴ πειρωμένη.
 ΔΗ. ἀλλ' αὐτίκ' εἰσόμεσθα· τόνδε γὰρ βλέπω
 θυραῖον ἤδη· διὰ τάχους δ' ἐλεύσεται. 595
 μόνον παρ' ὑμῶν εὖ στεγοίμεθ'· ὥς σκότῳ
 κὰν αἰσχρὰ πράσσης, οὐποτ' αἰσχύνῃ πεσεῖ.
 ΛΙ. τί χρὴ ποεῖν; σήμαινε, τέκνον Οἰνέως,
 ὥς ἔσμεν ἤδη τῷ μακρῷ χρόνῳ βραδεῖς.
 ΔΗ. ἀλλ' αὐτὰ δὴ σοι ταῦτα καὶ πράσσω, Λίχα, 600

585 τοῖς] τοῖσδ' T.

587 πεπαύσομαι] πεπαύσεται A, and Ald.

588 εἴ

τις γ' ἦτις L.

591 πῶ] πῶν γ.

592 οὐδ' εἰ δοκεῖς] οὐ δοκεῖς L: the

letters δ' εἰ have been inserted above the line by a later hand.

593 γνῶμα]

it serves for the elliptical expression of a hope or aim (O. C. 1769 *Θήβας δ' ἡμᾶς* | ...πέμψον, *ἐάν πως* | διακλύσωμεν *ἅντα φόνον*). But *μεμηχάνηται τοῦργον*, since it follows the clause with *ἐάν πως*, is not really analogous to the verb which usually precedes such a clause; as *πέμψον* in O. C. 1770. The constr. is not, *μεμηχάνηται τοῦργον, ἐάν πως ὑπερβαλόμεθα*, 'the deed has been devised, in the hope that,' etc. Rather the sense is: 'But as to the possibility of prevailing by love-charms,—the means for *that* attempt have been devised.' *μεμηχάνηται τοῦργον* is an abrupt substitute for *τοῦτο πειρᾶσθαι βούλομαι* or the like, and is prompted by her nervous sense that she *has taken* a bold step. The peculiar form of the sentence arises from the wish to emphasise *φίλτροις* as opposed to *κακὰς τόλμας*.

ὑπερβαλόμεθα: the midd., in this sense, is more freq. than the act.; but the dat. usu. denotes the point of excellence (Ar. *Eq.* 409 οὐ τοί μ' ὑπερβαλεῖσθ' ἀναιδεία), and not, as here, the means.—*τὴν παῖδα*,—strong in the charms of youth (547).—*θέλκτροισι*, a reiteration that the means are to be *gentle*: cp. Eur. *Hipp.* 509 *ἐστὶν κατ' οἴκου φίλτρα μοι θέλκτῆρια* | *ἔρωτος*.—*τοῖς ἐφ' Ἡρακλεῖ*, aimed at him, as

the person whose love was to be won: cp. Apollod. 2. 7. 6 *εἰ θέλοι φίλτρον πρὸς Ἡρακλέα ἔχειν*.

εἴ τι μὴ: τι (adv.) = 'perchance': cp. 712: O. T. 969: O. C. 1450.—*μάταιον*, culpably rash (cp. n. on 565).—*εἰ δὲ μὴ*: 'otherwise,' after a negative: cp. Ar. *Vesp.* 434 *μὴ μεθήσθε μηδενί* | *εἰ δὲ μὴ, 'ν πέδαίς παχέαις οὐδὲν ἀριστήσετε*. So Thuc. 1. 28, Plat. *Phaed.* 63 D, etc. This rather clumsy formula was recommended by brevity: i.e., in Ar. *l. c.*, the alternative was *εἰ δὲ μεθήσεσθε*, as here *εἰ δὲ δοκῶ*.—*πεπαύσομαι*: *Ani.* 91 n.

588 f. *πίστις*, in an objective sense, a ground of confidence, a warranty: cp. 623: *El.* 887 *τίν', ὦ τάλαυ', ἰδοῦσα πίστιν*;—*δοκεῖς παρ' ἡμῖν*: Eur. *Med.* 762 *γενναῖος ἀνὴρ*, | *Δίγ' εἰ, παρ' ἐμοὶ δεδόκηται*.

590 f. The whole phrase *οὕτως ἔχει* is slightly emphasised by γ', and limits the affirmative implied by the art. before *πίστις*: 'The present state of the warranty (given by τὰ δρώμενα) is this,' etc. It seems needless to suppose that the literal sense of *πίστις* here is different from that in 588.—*ὥς* = ὥστε, answering to *οὕτως*: cp. Her. 2. 135 *οὕτω δὴ τι κλεινὴ ἐγένετο ὥς καὶ οἱ πάντες...τὸ οὐνομα ἐξέμαθον*. (When ὥς stands for ὥστε, it is more often

and charms used on Heracles, the means to that end are ready;—unless, indeed, I seem to be acting rashly: if so, I will desist forthwith.

CH. Nay, if these measures give any ground of confidence, we think that thy design is not amiss.

DE. Well, the ground stands thus,—there is a fair promise; but I have not yet essayed the proof.

CH. Nay, knowledge must come through action; thou canst have no test which is not fanciful, save by trial.

DE. Well, we shall know presently:—for there I see the man already at the doors; and he will soon be going.—Only may my secret be well kept by you! While thy deeds are hidden, even though they be not seemly, thou wilt never be brought to shame.

Enter LICHAS.

LI. What are thy commands? Give me my charge, daughter of Oeneus; for already I have tarried over long.

DE. Indeed, I have just been seeing to this for thee, Lichas,

γνώμῃ L. (ὦ from ὦ). In marg., γρ. ἀγνώμα: and, from a later hand, τὸ γνῶμα. 596 παρ' ὑμῶν] παρ' ὑμῖν B, Lc. στεγοίμεθ'] Blaydes writes στεγώμεθ'. 597 αἰσχύνῃ πεσεί] αἰσχύνῃ πεσέῃ L.

with the infin.) It is possible, but less fitting, to take ὥς as = 'since,' introducing the explanation (like γάρ).—τὸ μὲν δοκεῖν is 'the expecting' to succeed (rather than 'the seeming likely' to do so).

πεῖρα δ' οὐ προσωμίλησα, have not come to close quarters with an experiment,—have not actually essayed it: cp. Plat. *Tim.* 88 c γυμναστικῇ προσομιλοῦντα: Thuc. 6. 70 τοῖς...ἐλάχιστα πολέμῳ ὡμιληκόσι, opp. to τοῖς...ἐμπειροτέροις.

592 f. δρῶσαν: the partic. expresses the leading idea ('if thou wouldst know, thou must act'): cp. *O. C.* 1038 n.—γνῶμα, a means of judging, a test: Her. 7. 52 Ἴωνας...τῶν ἔχοντων γνῶμα μέγιστον. (In poetry the word sometimes means merely 'judgment,' 'opinion': Aesch. *Ag.* 1352, Eur. *Her.* 407.)—The Chorus do not say that she ought to make the experiment; but only that, until she does so, she can have no certainty.

594 f. ἀλλ' αὐτίκ': for the repetition of ἀλλά (after 592), cp. *Ph.* 645, 647.—ἐλεύσεται, will depart (to Heracles); and so the result will soon be known. For this sense of the verb, cp. *Ph.* 48 n.: for the form, *O. C.* 1206 n.

596 f. μόνον, modo: cp. 1109: *Ph.* 528.—παρ' ὑμῶν, from your side, on your part: the gen. is probably right, though

the v. l. παρ' ὑμῖν is specious. Silence is their contribution to her plan. Cp. *El.* 469 σιγῇ παρ' ὑμῶν πρὸς θεῶν ἔστω, φίλαι.—στεγοίμεθ', have my action kept secret. Cp. fr. 614 σύγγνωτε κἀνάσχεσθε σιγῶσαι: τὸ γὰρ | γυναιξὶν αἰσχρὸν σὺν γυναικί δειστέγειν (so I amend σὺν γυναικί: cp. *Ant.* 85 κρυφῇ δὲ κεῖθε, σὺν δ' αὐτῶς ἐγώ).—Blaydes may be right in reading στεγώμεθ' (cp. *O. T.* 49 n.). But the opt. is defensible, as expressing an ardent hope, rather than a mere injunction ('Heaven grant that ye keep my secret!').

αἰσχύνῃ πεσεί: the dat. is one of manner (cp. *O. T.* 51 ἀσφαλείᾳ...ἀνόρθωσον, n.), not of cause, as *El.* 429 ἀβουλία πεσεῖν. Thus the phrase = πεσεῖ αἰσχρὸν πτώμα (*Ant.* 1045). The simple πεσεῖ could not stand for περιπεσεῖ ('fall into shame').

599 τῷ μακρῷ χρόνῳ, by reason of the long time (spent at Trachis). He was ready to depart when he entered at v. 393: but Deianeira, after learning all, brought him back into the house (492).

600 f. αὐτά...ταῦτα: the commands for which he asks (598). Instead of saying, 'I have been preparing this robe, in order that you may take it,' she says: 'I have been busied about the charge to be given to you,—so that you may take this

ἕως σὺ ταῖς ἔσωθεν ἡγορῶ ξέναις,
 ὅπως φέρῃς μοι τόνδε *ταναῦφῃ πέπλον,
 δώρημ' ἐκείνῳ τάνδρ' ἡς ἐμῆς χερός.
 διδοὺς δὲ τόνδε φράζ' ὅπως μηδεὶς βροτῶν
 κείνον πάροιθεν ἀμφιδύσεται χροῖ, 605
 μηδ' ὀψεται νιν μήτε φέγγος ἡλίου
 μήθ' ἔρκος ἱερὸν μήτ' ἐφέστιον σέλας,
 πρὶν κείνος αὐτὸν φανερός ἐμφανῶς σταθεὶς
 δείξῃ θεοῖσιν ἡμέρα ταυροσφάγῳ.
 οὕτω γὰρ ἡγμην, εἴ ποτ' αὐτὸν ἐς δόμους 610
 ἴδοιμι σωθέντ' ἢ κλύοιμι, πανδίκως
 στελεῖν χιτῶνι τῷδε, καὶ φανεῖν θεοῖς
 θνητῆρα καινῶ καινὸν ἐν πεπλώματι.
 καὶ τῶνδ' ἀποίσεις σῆμ', ὃ κείνος εὐμαθὲς
 σφραγίδος ἔρκει τῷδ' *ἐπὸν μαθήσεται. 615

602 f. Paley suspects these two vv.—τόνδε ταναῦφῃ Wunder: τὸν δὲ γ' εὐύφῃ L, with
 .ά. written over εὐ by S. Schol. γρ. αὐφῃ ἀντὶ τοῦ λεπτοῦφῃ. The other mss., too,
 have τόνδε γ' (or τὸν γ') εὐύφῃ. 606 ἀμφιδύσεται] Blaydes reads ἀμφιθή-
 σεται. 607 ἔρκος ἱερὸν] Wecklein, with M. Schmidt, writes ἱερὸν ἔρκους.
 608 φανερός ἐμφανῶς L, A, and most mss. (φανερός made from φανερώσ in L):
 φανερόν ἐμφανῆς T (Triclinius). Brunck reads φανερός ἐμφανῆ: Wakefield prefers

robe.'—For καὶ before πράσσω, cp. 314.—
 ἡγορῶ: the only part of the epic ἀγοράο-
 μαι found in Trag.: Her. 6. 11 has ἡγο-
 ρῶντο.

ταναῦφῃ, woven long, ποδήρη. Wun-
 der's restoration of this word, in place
 of τόνδε γ' εὐύφῃ, is confirmed by two
 facts: (1) there was a mysterious variant
 αὐφῃ, explained by λεπτοῦφῃ: (2) ταναῦ-
 φῃ, explained by λεπτοῦφῃ, occurs in
 Hesychius, Suidas, and Photius. It may
 be added that the γρ of the vulgate, if
 not impossible, is at least suspicious.

πέπλον: Eustath. p. 599. 44 refers to this
 passage as one in which πέπλος is part of
 a man's dress, alluding also to Eur. *I. A.*
 1550, where a πέπλος is worn by Aga-
 memnon. The Homeric πέπλος belongs
 to women only; hence the schol. here
 objects to the word. χιτῶν is, in fact,
 the proper term for the long robe sent to
 Heracles: πέπλος, when used with ref. to
 it (674, 758, 774), is rather a general word
 for a stately garment.—She now hands to
 Lichas the casket (622) containing the
 robe. Hence the repeated τόνδε (instead
 of αὐτόν) in 604 is natural.

604 f. φράζ' ὅπως μηδεὶς...ἀμφιδύ-
 σεται: cp. *Al.* 567 κείνῳ τ' ἐμῇ ἀγγελί-
 λατ' ἐντολήν, ὅπως (δείξει). The more
 usual infin. is often thus replaced after
 verbs of *asking* or *commanding*; but it is
 specially suitable, as here, after a verb of
warning.

607 ἔρκος ἱερὸν, a sacred temenos,
 where there might chance to be a blazing
 altar (she is thinking of vv. 237 f.):
 ἐφέστιον σέλας, any fire kindled in the
 warrior's quarters at Cenaeum. She is
 repeating the substance of the Centaur's
 precepts: see 685 f.

608 f. φανερός, 'conspicuous,' ἐμφα-
 νῶς, 'publicly,' 'before all eyes': both
 words go with σταθεὶς, picturing the
 moment when Heracles shall stand forth
 in front of the altar. The order of words
 and the rhythm are against taking ἐμφα-
 νῶς with δείξῃ.—ταυροσφάγῳ: a day of
 solemn rejoicing, when the greater vic-
 tims are slain: Aesch. *Cho.* 261 βουθύτοις
 ἐν ἡμασι. Cp. 760.

610 ἡγμην, the only instance of this
 plpf. (for εὔκτο in Hom. fr. 2. 15 is rather
 an aor.): but Plat. *Phaedr.* 279 c has

while thou wast speaking to the stranger maidens in the house ; —that thou shouldst take for me this long robe, woven by mine own hand, a gift to mine absent lord.

And when thou givest it, charge him that he, and no other, shall be the first to wear it ; that it shall not be seen by the light of the sun, nor by the sacred precinct, nor by the fire at the hearth, until he stand forth, conspicuous before all eyes, and show it to the gods on a day when bulls are slain.

For thus had I vowed,—that if I should ever see or hear that he had come safely home, I would duly clothe him in this robe, and so present him to the gods, newly radiant at their altar in new garb.

As proof, thou shalt carry a token, which he will quickly recognise within the circle of this seal.

φανερὸν ἐμφανῶς. 613 καινῶ καινόν] Nauck writes κλεινῶ κλεινόν.—ἐν] ἐμ L. 614 f. εὐμαθὲς | σφραγίδος ἔρκει τῷδ' ἐπ' ὄμμα θήσεται MSS. For the last three words Billerbeck restored τῷδ' ἐπὶ μαθήσεται. Burges conj. ὄμμα θείσ | σφραγίδος ἔρκει τῷδ' ἐπ', εὐ μαθήσεται.

the pf. ἤκται as pass. impers. Cp. O. T. 1512 cr. n.

611 f. πανδίκως (with στελεῖν) 'as in duty bound,'—by the vow, and by a wife's natural sympathy. Cp. 294 πανδίκω φρενί (n.).—Others join the adv. with σκεδέν', as= 'completely' (schol. ἀνεδαίστως, 'indubitably'). But there is no evidence for πανδίκως as merely= παντελώς: cp. 1247: O. C. 1306: [Eur.] Rhes. 720 δλοιο πανδίκως ('as he deserves').

613 καινῶ καινόν: the epithet, strictly applicable to the πέπλωμα only, is given to the θυτήρ also, expressing the new radiance with which the robe shall invest its wearer. This common idiom (Her. 2. 173 ἐν θρόνῳ σεμνῶ σεμνὸν θωκέοντα) occurs elsewhere also under a similar condition,—viz., where the repeated adj. serves for collective emphasis rather than for separate characterisation: El. 742 ὀρθὸς ἐξ ὀρθῶν δόφρων: Ai. 267 κοινὸς ἐν κοινοῖσι λυπεῖσθαι: id. 467 ξυμπεσὼν μόνος μόνους. But it should be observed that, in this passage, the repetition has a further motive. It is a touch of tragic irony, like the unconscious ambiguity of προσαρμόσαι in 494. For θυτήρ καινός could mean, 'a sacrificer of a novel kind': cp. O. C. 1542 ἐγὼ γὰρ ἡγεμὼν | σφῶν αὖ πέφασμαι καινός. For the sinister sense of καινός, cp. 867.

As to the wearing of new, or freshly washed, garments on such occasions, cp.

Od. 4. 750 (Penelope is to pray to Athena) καθαρά χροτ εἶμαθ' ἐλούσα.

614 f. καὶ τῶνδ' ἀπολοῖσιν. Deianeira has sealed the casket (622) with her own signet. σφραγίς here is not the signet-ring itself, but the impression in wax, the seal: cp. Eur. I. A. 155 σφραγίδα φύλασσε, ἣν ἐπὶ δέλτῳ | τῇδε κομίζεις. The word ἔρκος, 'enclosure,' means the part of the ring which bears the device, σῆμα. This part was called σφενδόνη (Eur. Hipp. 862 τύποι...σφενδόνης), Lat. *funda*, because the gem in its setting was like a stone in a sling: the English term is *bezel*; the French, *chaton*. That ἔρκος here denotes the whole bezel, and not merely the rim, is shown by ἐπὶ, which would otherwise be ἐνόν. The use of the word σῆμα in this context is illustrated by an inscription on a scarab of the 6th cent. B.C., published by Rossbach, *Archäol. Zeit.* (1883, pp. 311 ff., pl. 16, No. 19): Θέρσιως εἰμι σῆμα· μή με ἄνογε. Cp. Prof. J. H. Middleton, *Engraved Gems of Classical Times* (1891), p. 67.

ἐπὶ μαθήσεται is Billerbeck's certain correction of ἐπ' ὄμμα θήσεται, a corruption caused by the easy change of ν (before μαθήσεται) into μ; just as in *Ant.* 1266, ξὺν μόρῳ, L has ξυμμόρῳ. As to εὐμαθὲς...μαθήσεται, cp. n. on *Ant.* 502 κλέος...εὐκλέστερον. Those who keep the vulgate govern δ by ἐπιθήσεται ὄμμα as= δψεται.

- ἀλλ' ἔρπε, καὶ φύλασσε πρῶτα μὲν νόμον,
τὸ μὴ 'πιθυμῆν πομπὸς ὧν περισσὰ δρᾶν.
ἔπειθ' ὅπως ἂν ἡ χάρις κείνου τέ σοι
κάμου ξυνελθοῦς' ἐξ ἀπλῆς διπλῆ φανῇ.
- ΔΙ. ἀλλ' εἴπερ Ἑρμοῦ τήνδε πομπεύω τέχνην 620
βέβαιον, οὐ τι μὴ σφαλῶ γ' ἐν σοί ποτε,
τὸ μὴ οὐ τόδ' ἄγγος ὡς ἔχει δεῖξαι φέρων,
λόγων τε πίστιν ὧν *λέγεις ἐφαρμόσαι.
- ΔΗ. στείοις ἂν ἦδη· καὶ γὰρ ἐξεπίστασαι 625
τά γ' ἐν δόμοισιν ὡς ἔχοντα τυγχάνει.
- ΔΙ. ἐπίσταμαί τε καὶ φράσω σεσσωσμένα.
- ΔΗ. ἀλλ' οἶσθα μὲν δὴ καὶ τὰ τῆς ξένης ὁρῶν
προσδέγματ', αὐτὴν ὡς ἐδεξάμην φίλως.
- ΔΙ. ὥστ' ἐκπλαγῆναι τοῦμὸν ἡδονῇ κέαρ.
- ΔΗ. τί δῆτ' ἂν ἄλλο γ' ἐννέποις; δέδοικα γὰρ 630
μὴ πρὸς λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ,
πρὶν εἰδέναι τὰκεῖθεν εἰ ποθούμεθα.

621 οὐ τι, A, R, and Ald.; οὐ τοι L, with most MSS. 622 τὸ μὴ οὐ A: τὸ μὴν (sic) L, made from τὸ μὴ οὐ: τὸ μὴ γ. 623 λέγεις Wunder: ἔχεις MSS.: Otto conj. ἐφέισ' (2nd aor.), and so Wecklein now reads: Wakefield, θέλεις: Paley, ἔχω or φέρω. In *Ars Soph. em.* p. 49 Wecklein conj. λέγων τε πίστιν ὧν λέγεις. 624—632 Nauck would place these nine verses immediately after 615, thinking that Deianeira's words

616 f. νόμον, 'rule'; cp. 1177.—τὸ μὴ 'πιθυμῆν πομπὸς ὧν: not πομπὸν ὄντα. Even when the inf. has the art., and represents an oblique case, its subject stands in the nom., if identical with the subject of the principal verb; Plat. *Rep.* 598 D ἐξηπατήθη διὰ τὸ αὐτὸς μὴ οἶός τ' εἶναι ἐπιστήμην...ἐξετάσαι: cp. *ib.* 526 B: Thuc. 4. 18 ἐλάχιστ' ἂν...διὰ τὸ μὴ τῷ ὀρθομένῳ αὐτοῦ πιστεύοντες ἐπαίρεσθαι...καταλύντο: Andoc. or. 3. § 30 εἰλόμεθα...στρατεύεσθαι..., ἀντὶ τοῦ μένοντες οἴκοι ξυμμάχους ἔχουν Συρακοσίου.—περισσὰ δρᾶν (*Ani.* 88) glances at the instance in which he had exceeded his master's orders (481 ff.); it is more particularly a hint, as the schol. remarks, that he is to respect the σφραγίς on the casket: verse 622 indicates this.

618 f. ὅπως ἂν depends on the notion of ἐπιμελοῦ contained in φύλασσε νόμον.—If Lichas acts in the interest of his master only (cp. 286 πιστὸς ὧν κείνῳ), the χάρις won by him will be ἀπλή: if he regards the welfare of his mistress also, it will become διπλή. The genitives κείνου τε κάμου (of which the second has the chief

stress) = 'from him and me': hence ξυνελθοῦς'.

620 π. εἴπερ Ἑρμοῦ κ.τ.λ.: for Ἑρμῆς ὁ πέμπων, the patron of κήρυκες, cp. *Ph.* 133 n.—πομπεύω, absol., act as πομπός: τέχνην, cogn. acc., like πομπήν, which 'the art of Hermes' implies. βέβαιον, predicate, with the sureness of experience and good faith.

οὐ τι μὴ is more usual than οὐ τοι μὴ (L's reading), and seems slightly more suitable here. Yet note *At.* 560 οὐ τοι σ' Ἀχαιῶν, οἶδα, μὴ τις ὑβρίσῃ: *O. C.* 176 οὐ τοι μήποτέ σ'...ἀκοντὰ τις ἄξει.—ἐν σοί, in thy case, in what concerns thee: *At.* 1092 ἐν θανούσιν ὑβρίσῃς.—σφαλῶ γ', trip, commit a fault: cp. 727.—τὸ μὴ οὐ: *O. T.* 1232.—ἄγγος, a word applicable to 'vessels' of various kinds, here means a coffer or casket, the ζύγαστρον of 692. Similarly in Eur. *Ion* 32 ἄγγος is the general term, defined by ἀντίπηξ, 'cradle' (19, 1337 f.).—ὡς ἔχει: with the seal unbroken (614).

623 λόγων...πίστιν: the pledge (588) of thy words,—referring esp. to the mention of the *νοῦ* (610 ff.), which explains

Now go thy way; and, first, remember the rule that messengers should not be meddlers; next, so bear thee that my thanks may be joined to his, doubling the grace which thou shalt win.

LI. Nay, if I ply this herald-craft of Hermes with any sureness, I will never trip in doing thine errand: I will not fail to deliver this casket as it is, and to add thy words in attestation of thy gift.

DE. Thou mayest be going now; for thou knowest well how things are with us in the house.

LI. I know, and will report, that all hath prospered.

DE. And then thou hast seen the greeting given to the stranger maiden—thou knowest how I welcomed her?

LI. So that my heart was filled with wondering joy.

DE. What more, then, is there for thee to tell? I am afraid that it would be too soon to speak of the longing on my part, before we know if I am longed for there.

now close too abruptly with v. 632. 627 ε. καὶ τὰ τῆς ξένης ὁρῶν | προσδέγμαι' αὐτήν [from αὐτῇ] θ' ὡς ἐδεξάμην φίλως L. Most mss. have αὐτῇ θ', but a few (including A) αὐτῇ, without θ': and so Ald. For προσδέγμαι', Harl. has προσδέγμαι'. Hermann gives προσφθέγμαι', αὐτῇ θ'. Wunder, καὶ τὰ τῆς ξένης, ὁρῶν, | προσδέγμαι' αὐτῇ ὡς ἐδεξάμην φίλα. Köchly conj. αὐτῇ θ': Patakis, αὐτός (to be taken with ὁρῶν). Nauck would delete the verse. 630 ἄλλο γ'] Blaydes writes ἄλλ' ἐτ'. 631 πρῶ] πρῶ L, with two dots under ῶ, and αἰ written above, denoting ἰν (i.e. πρὶν), by a late hand. 632 τὰ κεῖθεν] τὰ κεῖθεν L. Schneidewin conj. κακεῖθεν.

the gift.—ἐφαρμόσαι='fitly (or 'duly') add,'—i.e. 'add in attestation of the gift.'—λέγεις is the best correction of ἔχεις, which doubtless arose from ἔχει in the line above. (In *El.* 934 f., σύν χαρᾷ λόγους | τοιοῦσδ' ἔχουσ' ἐσπεύδον, the sense is 'bearing news,' not 'speaking words.') Otto's ἐφείω' (cp. 286 ἐφείρ') is ingenious, though the 2nd pers. of this aor. does not seem to occur elsewhere: but, before ἐφαρμόσαι, the sound would be displeasing.

624 στείοις ἄν ἦδη: a courteous form: *Ph.* 674 χωροῖς ἄν εἴσω.

626 σεσωσμένα: all has been kept safe during the master's long absence: cp. 542 οἰκούρια (n.).

627 ε. For ἄλλα... μὲν δὴ, cp. *O. T.* 523.—I read αὐτῇ (with A), not αὐτῇ θ' (with L), for these reasons. (1) It is clear that αὐτῇ means merely *eam*, not *ipsam*. We cannot distinguish τὰ τῆς ξένης προσδέγματα, as meaning the welcome of Iolè along with the other captives, from a special welcome given to Iolè personally. (2) αὐτῇ, although unemphatic, has a position which would usually

give emphasis. But this is excused by the fact that the whole clause, αὐτῇ ὡς ἐδεξάμην φίλως, depends on οἶσθα, being merely epexegetic of τὰ τῆς ξένης προσδέγματα (instead of οἶα ἐγένετο or the like). The chief stress falls on φίλως. (3) If, however, we had αὐτῇ θ', then the sentence would lose that compact unity which justifies the place of the pronoun. And so αὐτῇ θ' would naturally seem to mean *ipsam*,—raising the objection noticed above (1). The insertion of θ' may easily have arisen from a notion that the second clause required a link with the first.

629 ἐκπλαγῆναι, of joy (cp. 24), as in Aesch. *Ch.* 233 χαρὰ δὲ μὴ 'κπλαγῆς φρένας.—Cp. Aesch. *Ag.* 541 ΚΗ. ὥστ' ἐνδοκρύνει γ' ὀμμασιν χαρὰς ὕπο. For the absence of γε here, cp. *Ph.* 105, 985.

631 πρῶ, 'early,' i.e., 'too soon' (Aesch. *P. V.* 696 πρῶ γε στενάζεις). πρῶ-ι is prob. for προ-ι (Brugman, *Stud.* IV. 154).—μὴ...λέγοις ἄν. After a verb of fearing (whether the tense be primary or secondary) the potential opt. with ἄν

- στρ. α'. ΧΟ. ὦ ναύλοχα καὶ πετραῖα
 2 θερμὰ λουτρὰ καὶ πάγους
 3 Οὔτας παραναιετάοντες, οἳ τε μέσσαν Μηλίδα παρ
 λίμναν 635
 4 χρυσαλακάτου τ' ἄκταν κόρας,
 5 ἐνθ' Ἑλλάνων ἀγοραὶ
 6 Πυλάτιδες *κλέονται.
 ἀντ. α'. ὁ καλλιβόας τάχ' ὑμῖν 640
 2 αὐλὸς οὐκ ἀναρσίαν

633—639 L divides the vv. thus:—ὦ ναύλοχα — | θερμὰ — | οὔτας — | μη-
 λίδα — | χρυσαλακάτου — | ἐνθ' — | πυλάτιδες κλέονται. 635 παραναιετάοντες L
 (παρὰ ναιετάοντες), A, etc.: περιναϊετάοντες r (with παρα written above in B and T).—

retains its ordinary sense. As γένοιτο
 ἄν = 'it might possibly happen,' so δέδοικα
 μὴ γένοιτο ἄν = 'I fear that it might possi-
 bly happen.' This is the mildest mode
 of expressing a fear, as μὴ with the fut.
 indic. is the most vivid. Hence it suits
 the misgiving, and the reserve, of Deia-
 neira:—'I fear that you might happen to
 be premature in speaking on that subject.'
 Cp. Xen. An. 6. 1. 28 ἐκεῖνο ἐννοῶ μὴ
 λίαν ἄν ταχὺ σωφρονισθεῖν: id. De Vect.
 4. 41 εἰ δέ τινες αὐτοὺς φοβοῦνται μὴ ματα-
 λὰν γένοιτο αὐτῇ ἡ κατασκευή. In Lys. or.
 13 § 51, where the mss. give δεδιότες μὴ
 καταλυθεῖσαν ὁ δῆμος, Markland con-
 jectured καταλυθεῖν ἄν: and the mild phrase
 suits the irony of the passage. (Bekker
 reads καταλυθεῖν without ἄν.)—τὸν ἐξ
 ἐμοῦ: cp. Ant. 95 τὴν ἐξ ἐμοῦ δυσβολίαν
 (n.).

632 τάκειθεν, acc. with εἰδέναι, ex-
 plained by εἰ ποθοῦμεθα. Here τὰ ἐκεῖθεν
 is not merely τὰ ἐκεῖ (315 n.); rather it
 means, 'the feeling from (or on) his side,'
 as opp. to πόθον τὸν ἐξ ἐμοῦ.—ποθοῦμεθα:
 for the plur., following δέδοικα and ἐμοῦ,
 cp. n. on Ant. 734.

633—662 Second στάσιμον. 1st
 strophe, 633—639, = 1st antistr., 640—
 646. 2nd strophe, 647—654, = 2nd an-
 tistr., 655—662. For the metres see
 Metrical Analysis.

A joyous music will presently be heard
 by the dwellers around Trachis. The
 victorious Heracles will soon return, filled
 with new love for Deianeira, under the
 spell of the robe.

633—639 ὦ ναύλοχα κ.τ.λ. Wishing
 to call up a general picture of the whole

region, the poet takes Thermopylae as
 his central point. From the cliffs of Oeta,
 which overhang that pass, his thought
 passes to the highlands (πάγους Οὔτας) of
 Malis, and thence descends to the sea-
 board,—bringing us back to Thermopylae
 by the mention of the Amphictyons.

θερμὰ λουτρὰ: the warm springs at
 Thermopylae are situated between the
 Malian gulf on the N. (ναύλοχα), and
 the cliffs of Oeta on the south (πετραῖα).
 They gush from the foot of the moun-
 tain,—that spur of Oeta which Livy and
 Strabo call Callidromus,—a little west of
 the point where the pass is narrowest.
 They were locally called χύτροι, from the
 natural basins of rock; and near them
 was an altar of Heracles, for whose use
 Athena was said to have called them forth
 (Her. 7. 176: Peisander ap. schol. Ar.
 Nucl. 1050).

ναύλοχα: Strabo 9. 428 speaks of a
 λιμὴν μέγας near Thermopylae. Here
 the word suggests the expected landing
 of Heracles.

πάγους Οὔτας: the Τρηχίνας πέτραι of
 Her. 7. 198, spurs from the main range
 of Oeta, which enclose the plain of Malis
 on s. and w.: see Intro. to the Philo-
 ctetes, pp. ix. f.—παραναιετάοντες with
 acc.: cp. Isocr. or. 4 § 162 Ἕλληνες
 τὴν Ἀσίαν παρικοῦσιν, dwell along its
 coasts.

οἳ (art.) τε, sc. ναιετάοντες, following
 the direct vocative (633): cp. Xen. Cyr.
 3. 3. 20 ὦ Κῦρε καὶ οἱ ἄλλοι Πέρσαι.—μέ-
 σσαν Μηλίδα...λίμναν, the part of the gulf
 between the two extremities, i.e., the in-
 innermost part of the deep recess which it

CH. O ye who dwell by the warm springs between haven^{1st} and crag, and by Oeta's heights; O dwellers by the land-locked^{strophe.} waters of the Malian sea, on the shore sacred to the virgin-goddess of the golden shafts, where the Greeks meet in famous council at the Gates;

Soon shall the glorious voice of the flute go up for you again,^{1st anti-strophe.}

μέσσαν L: μέσαν r, and Ald.

(παράλιμναν L).

(as formerly Hermann).

636 παρ T (Triclinius): παρὰ the other MSS.

639 κλέονται Musgrave: καλέονται MSS.: καλείνται Bergk

641 ἀναρσίαν] ἀρασίαν Ald. (a mere misprint).

forms. It is in this part that the shores of the gulf belonged to Malis,—viz., from the neighbourhood of Thermopylae to that of Anticyra.

χρυσυαλακάτου δάκτυλόν κόρας: merely another way of describing the same seaboard: they live *by* the λίμνη, and *on* the ἀκτὴ. Artemis, one of whose attributes was λιμενοσκόπος, was worshipped all along these eastern coasts, since the whole maritime life of Greece Proper looked mainly towards the Aegaeon. Apoll. Rhod. i. 571 (referring to the coasts about Pagasae and Iolcus in Magnesia), Ἀρτεμιν, ἣ κελύας σκοπιάς ἀλὸς ἀμφιέπεισεν. Cp. 212 f.—The schol. wrongly takes δάκτυλ here as meaning that αἰγιαλός in the N.W. of Euboea which was called Ἀρτεμίστιον (Her. 7. 176).

χρυσυαλακάτου: this Homeric epithet of the goddess (Il. 16. 183) is rightly explained by Hesych. as = καλλιτοξός: ἡλακάτη γὰρ ὁ τοξικός κάλαμος. Cp. ἀτρακτος = οἰστός. Artemis had nothing to do with a distaff.

636 π. ἐνθ' Ἑλλάνων κ.τ.λ. Meetings of the Amphictyonic Council were held at the town of Anthela, close to Thermopylae on the west,—where was the sacred precinct of Δημήτηρ Ἀμφικτυονίς, containing seats (ἐδραὶ) for the Council, and also a shrine of its legendary founder, Amphictyon (Her. 7. 200). Anachronisms were tolerated by Attic Tragedy, but this is hardly one, from the Greek point of view. The Thessalian and Dorian nucleus of what became the 'Delphic' Amphictyony was of immemorial age; Amphictyon was called the son of Deucalion; Acrisius of Argos figured in tradition as an early organiser of the league (Strabo 9. 420).

Ἑλλάνων, implying a Panhellenic character, reflects the regular phraseology of

the poet's day. The Delphic Amphictyony never actually represented the whole even of Greece Proper; thus it never included the Acamanians, Arcadians, or Eleans. Yet Her. 7. 214 speaks of οἱ τῶν Ἑλλάνων Πυλαγόροι: an Argive inscr., older than 416 B.C., calls the Council τὸ συνέδριον τῶν Ἑλλάνων (Lebas, *Revue Archéol.* xi. 577): and Hypereides *Epitaph.* c. 8. 25 describes those attending it as οἱ Ἕλληνες ἅπαντες.

ἀγορὰ Πυλάτιδες: ἀγορὰ πυλάτις = πυλαία (sc. σύνοδος), the name for a meeting of the Amphictyons, whether at Pylae or at Delphi,—one of several proofs that the former place was the League's older centre.—κλέονται, not 'are called together,' but, 'are famous': cp. *O.T.* 1451 ἐνθα κλήσεται | οὐμὸς Κιθαιρῶν (n.).—See Appendix.

641 π. ἀναρσίαν, 'unkindly' (cp. 853), 'harsh,'—referring to the use of the flute in wild or mournful music. Cp. Sextus Empiricus *Adv. Math.* 6. 22 διὸ καὶ τοῖς πενθοῦσιν αὐλοὶ μελωδοῦσιν οἱ τὴν λύπην αὐτῶν ἐπικουφίζοντες. Lucian *De Lucr.* § 19 ἢ πρὸς τὸν αὐλὸν αὐτὴ στεροτυπία. Plato *Legg.* 800 E, Καρικὴ τινι μούσῃ προπέμπονσι τοὺς τελευτήσαντας, alludes to αὐλωδοί (cp. Pollux 4. 75).

ἐπάναισιν, 'return,' but also with the notion of sound rising.—θέας... μούσας, sc. καραχάν, a sound of music made to the gods (in thanksgiving): ἀντίλυρον, like that of the lyre: schol. ἰσόλυρον. This is simpler than to understand, 'responsive' to it (as if both instruments were used). The lyre, 'common treasure of Apollo and the Muses' (Pind. *P. i.* 1), was peculiarly associated with joyous worship. Cp. *O.C.* 1222 n.—ἄχων, as a correction of ἰάχων, is hardly doubtful, since a resolution of the long syllable would impair the rhythm (cp. 635 ὄφρας).

3 ἀχῶν καναχὰν ἐπάνεισιν, ἀλλὰ θείας ἀντίλυρον μούσας.
 4 ὁ γὰρ Διὸς Ἀλκμήνας κόρος
 5 *σοῦται πάσας ἀρετᾶς
 6 λάφυρ' ἔχων ἐπ' οἴκους.

645

στρ. β'. ὃν ἀπόπτολιν εἶχομεν παντᾶ,
 2 δυοκαιδεκάμηνον ἀμμένουσαι
 3 χρόνον, πελάγιον, ἴδριες οὐδέν.
 4 ἃ δέ οἱ φίλα δάμαρ
 5 τάλαιναν δυστάλαινα καρδίαν
 6 πάγκλαυτος αἰὲν ὠλλυτο.
 7 νῦν δ' Ἄρης οἰστρηθεῖς
 8 ἐξέλυσ' ἐπίπονον ἀμέραν.

650

ἀντ. β'. ἀφίκοιτ' ἀφίκοιτο· μὴ σταίη
 2 πολύκωπον ὄχημα ναὸς αὐτῷ,
 3 πρὶν τάνδε πρὸς πόλιν ἀνύσειε,
 4 νασιῶτιν ἐστίαν
 5 ἀμείψας, ἔνθα κλήζεται θυτήρ.

655

642 ἀχῶν Elmsley: *λάχων* L, with most MSS.: *λαχῶν* r. 644 Ἀλκμήνας κόρος] *ἀλκμήνας τε κόρος* MSS. (κούρος A, and Ald.). Triclinius deleted *τε*. Hartung writes Ἀλκμήνας τε παῖς: Wecklein (whom Nauck follows), ἀλκαῖος κόρος: Subkoff, ἀλκιμος κόρος. 645 σοῦται Blomfield and Elmsley: *σεῦται* MSS. 646 ἐπ' οἴκους has been made from ἀποίκους in L. 647—654 L divides the vv. thus:—ὃν—| πάντα—| χρόνον—| ἃ δέ—| τάλαινα—| πάγκλαυτος—| νῦν δ' Ἄρης—| ἐξέλυσ'—| ἀμέραν. 647 πάντα MSS.: πάντα (better παντᾶ) Bothe. Blaydes writes πλεῖν ἢ. 650 ἃ δέ] ἃ δέ L. 651 τάλαιναν Dindorf: *τάλαινα* L, with most MSS.

644 ὁ Διὸς... Ἀλκμήνας κόρος: objection has been taken to the double gen., but needlessly: the second gen. practically forms a single notion with κόρος,—'Zeus's Alcmena-son,'=the son of Zeus by Alcmena. To a Greek ear the effect would be nearly the same as when the first gen. is replaced by an adj.; e.g., Aesch. *Suppl.* 313 ὁ Διὸς πόρτις... βοός, Pind. *O.* 2. 13 ὦ Κρόνιε παῖ Πέας.

645 f. σοῦται, instead of the ms. *σεῦται*, is now generally read here. Cp. *Ai.* 1414 σοῦσθω: Aesch. *Pers.* 25 σοῦνται: Ar. *Vesp.* 209 σοῦ. On the other hand, *σεῦται* has no nearer parallel than the Homeric *στεῦται*: which some, indeed, regard as syncopated (Curtius, *Gk. Verb.* ch. iv. 1. c), but others as a genuine non-thematic form (Leaf, *Il.* 18. 191).

πάσας, complete: cp. *Ai.* 436 πᾶσαν

εὐκλειαν.—ἀρετᾶς λάφυρα (like *ἀθλα*), 'things won by' ἀρετῇ (root λαβ).

647 f. ὃν ἀπόπτολιν εἶχομεν: 'whom we had absent'='whose absence we had to endure': schol. *ὃν ἐκτὸς εἶχομεν τῆς πόλεως*. (Paley would join *εἶχομεν ἀμμένουσαι*, 'whom we had been waiting for': this seems inadmissible.)—παντᾶ, 'utterly,' goes with ἀπόπτολιν: it implies a contrast between this long *undisturbed* absence and his former expeditions. Cp. Eur. fr. 966 ἀκόλαστα πάντη. (The Doric form was written παντᾶ.) The adv. could mean also, 'in all directions,' but that sense is less fitting.—δυοκαιδεκάμηνον... χρόνον: more exactly, fifteen months (44 f.).—πελάγιον: they imagined him as wandering on the sea, before or after his Lydian bondage: cp. 100 ff., *Ant.* 785 φοιτᾶς δ' ὑπερπόντιος (n.).

resounding with no harsh strain of grief, but with such music as the lyre maketh to the gods! For the son whom Alcmena bore to Zeus is hastening homeward, with the trophies of all prowess.

He was lost utterly to our land, a wanderer over sea, while ^{2nd} we waited through twelve long months, and knew nothing; and his loving wife, sad dweller with sad thoughts, was ever pining ^{strophe.} amid her tears. But now the War-god, roused to fury, hath delivered her from the days of her mourning.

May he come, may he come! Pause not the many-oared ^{2nd anti-} ship that carries him, till he shall have reached this town, leav- ^{strophe.} ing the island altar where, as rumour saith, he is sacrificing!

and Ald. (Subkoff ascribes *τάλαιναν* to A and K.) 653 *οιστρηθεις* L and most MSS.: *οιστρωθεις* V². Musgrave conj., *αὐ στρωθεις*, and so Dindorf reads: Hermann, *οι στρωθεις*. 654 *ἐξέλυσ'* MSS. Hermann writes *ἐξείλυσ'*: Dindorf conj. *ἐξήλυξ'*: Linwood *ἐξήλλαξ'*.—*ἐπίπονον ἀμέραν* MSS. (*ἡμέραν* B): Dind. (with Erfurd) gives *ἐπιπόνων ἀμεράν*. 657 *πρός*] Wakefield and Erfurd conj. *πότε* (=the second and third syllables of *πελάγειον* in 649). 658 *ἀνύσειε*] *ἀνύσειε* L, with *ε* over the final *σ* from a late hand. 659 *θυτήρ*] Before this word three or four letters have been erased in L.

650 *ὦ δέ οἱ...δάμαρ*. The art. is here a pron., in apposition with *δάμαρ*, and serves to contrast the wife with the husband: the dat. *οἱ* is equiv. to a possessive pron.: cp. *Il.* 13. 616 *λάκε δ' ὁστέα, τῷ δέ οἱ ὅσσε κ.τ.λ.* Note also the epic hiatus before *οἱ* (*fol*): cp. *El.* 196 *ὅτε οἱ* (Herm., for *ὅτε σοι*): where Dindorf cp. Aesch. *Ag.* 1147 *περιεβάλοντό οἱ*, and Cratinus *ap. Plut. Per.* 24 *Ἦσαν τε οἱ*. In Eur. *Phoen.* 637, however, *ἔθετό σοι* (not *οἱ*) is clearly right.

651 *τ. τάλαιναν* (for the MS. *τάλαινα*) is required by the metre (cp. 659 *ἀμείψας*).—*ἄλλυτο=ἐτήκετο*: cp. *El.* 140 *ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον | ἄλγος δὲ στενάχουσα διόλλυσαι*.

653 *τ. Ἄρης*. The first syll. might be long (as it is in some other lyric passages, *Ant.* 139, *El.* 96, *Al.* 254, 614): but more probably it is short, and the first syll. of *πειθοῦς* in 661 is 'irrational' (see *Metr. Anal.*).—*οιστρηθεις*: the sudden rage of Ares symbolises the furious impulse which sent Heracles against Oechalia. Cp. Eur. *Bacch.* 119 *οιστρηθεις Διονύσω*. The conject. *αἶ* (or *οἱ*) *στρωθεις* would suggest the subsidence of a storm (Her. 7. 193 *τὸ κύμα ἐστρωτο*). This is less suitable, when, as here, Ares is a personified deliverer.

ἐξέλυσ' *ἐπίπονον ἀμέραν*, has 'resolved,' 'cleared away,' the day of sorrow. The notion of untying a knot passes into that of dissipating a trouble. Cp. *O. T.* 35 *ἐξέλυσας...δασμόν* (n.). The image is more clearly developed in *Al.* 706 *ἔλυσεν αἰνὸν ἄχος ἀπ' ὀμμάτων Ἄρης*.—For *ἐπίπονον ἀμέραν*, cp. Eur. *Phoen.* 540 *ἐχθρὰς...ἡμέρας*, *Hec.* 364 *λυπρὰν...ἡμέραν*. In the *Athamas* Sophocles had *λευκὴν ἡμέραν* as=*τὴν ἀγαθὴν* (*Bekk. Anecd.* p. 106. 33).

656 *δχημα ναός*: it may be doubted whether this means more than 'the ship which conveys him.' Eur. *I. T.* 410 *νάϊον δχημα* is similar. Cp. *Plat. Hipp. ma.* 295 *τὰ δχηματα, τὰ τε περὶ καὶ τὰ ἐν τῇ θαλάττῃ πλοῖα*. But in *ναυτίλων δχηματα* (*Aesch. P. V.* 468) the metaphor of the chariot is distinct, as in Eur. *Med.* 1122 *ναῖαν | ... ἀπήνην*.—*πολύκωπον* agrees with the compound phrase: cp. *Ant.* 794 n.

657 *πρὶν...ἀνύσειε*: the opt. is due to the preceding opt., *σταλῆ*: cp. *Ph.* 961 *ὄλοιο μήπω, πρὶν μάθοιμ'*.

658 *τ. ἐστῖαν*, altar: *O. C.* 1495 *βούθυντον ἐστῖαν* (n.).—*ἀμείψας*, having quitted: *Ph.* 1262 n.—*κλήζεται θυτήρ*, is said by rumour to be sacrificing: cp. 237, 287: and for the verb, 1268.

- 6 ὅθεν μόλοι *πανίμερος, 660
 7 τὰς πειθοῦς παγχρίστῳ
 8 †συγκραθεῖς ἐπὶ προφάσει *φάρους.

- ΔΗ. γυναικες, ὡς δέδοικα μὴ περαιτέρω
 πεπραγμέν' ἦ μοι πάνθ' ὅσ' ἀρτίως ἔδρων.
 ΧΟ. τί δ' ἔστι, Δηάνειρα, τέκνον Οἰνέως; 665
 ΔΗ. οὐκ οἶδ'· ἀθυμῶ δ', εἰ φανήσομαι τάχα
 κακὸν μέγ' ἐκπράξας' ἀπ' ἐλπίδος καλῆς.
 ΧΟ. οὐ δὴ τι τῶν σῶν Ἡρακλεῖ δωρημάτων;
 ΔΗ. μάλιστά γ'· ὥστε μήποτ' ἂν προθυμίαν
 ἄδηλον ἔργου τῷ παραινέσαι λαβεῖν. 670
 ΧΟ. δίδαξον, εἰ διδακτόν, ἐξ ὅτου φοβεῖ.
 ΔΗ. τοιοῦτον ἐκβέβηκεν, οἶον, ἣν φράσω,

660 πανίμερος Mudge: πανάμερος MSS.

συγκραθεῖς ἐπὶ προφάσει θηρός MSS. See comment.

661 f. τὰς πειθοῦς παγχρίστῳ |

663 περαιτέρω] Hense

660 πανίμερος: *Anthol.* 2. 169 χαλκῷ κόσμον ἔδωκε πανίμερον. Here, however, the act. sense, 'full of love' (for Deianeira), is fitter than the pass., 'all-desired.' This is Mudge's correction of the MS. πανάμερος, which admits of no satisfactory explanation. It has been interpreted: (1) 'travelling all day': 'Thence may he come, | A long day's journey without pause' (Whitelaw). (2) 'Today.' One schol. paraphrases it, τὴν σήμερον ἡμέραν· another, ἐν τῇ αὐτῇ ἡμέρᾳ. How this sense was extorted from the word, I do not know. (3) Taking it with what follows: 're-united to Deianeira for all his days to come.'

661 f. τὰς πειθοῦς παγχρίστῳ κ.τ.λ. The corresponding verses of the strophe (653 f.) appear sound: νῦν δ' Ἄρης οἰστροθεῖς | ἐξέλυσ' ἐπίπονον ἀμέραν. The traditional text here, τὰς πειθοῦς παγχρίστῳ | συγκραθεῖς ἐπὶ προφάσει θηρός, makes a long syllable answer to the second of ἐξέλυσ', and to the second of ἀμέραν.

Let us now examine the text in detail. (1) παγχρίστῳ does not look like a gloss. Dindorf, who thinks it one, can only suggest that it arose from πάγχριστος, a gloss upon συγκραθεῖς. This is hardly probable. Sophocles is fond of intensive compounds with πᾶς: cp. 505, 652: *El.* 851 πανσύρτῳ, παμμήνῳ: *Ani.* 1282 παμμήτωρ: fr. 347 πάγκενος, etc. As an epithet for the robe, παγχρίστῳ,

'thoroughly anointed,' is suitable. (Cp. Deianeira's words in 580.) But it cannot be a subst., as the schol. on 663 would make it (λείπει τῷ πέπλῳ).

(2) The words ἐπὶ προφάσει θηρός = ἐπίπονον ἀμέραν in 654. Besides being unmetrical, θηρός requires an unexamined sense for προφάσει, viz., 'precept.' Hence Dindorf reads προφάνσει (a word which is not extant), and in 654 ἐπισπώνων ἀμερᾶν. For θηρός, M. Haupt conjectured φάρους (ΘΗΡΟΣ, ΦΑΡΟΣ): for the α, cp. 916. The words ἐπὶ προφάσει φάρους then mean, 'on the pretext of the robe.' The robe was the πρόφασις for using the love-charm. παγχρίστῳ can be retained in the dat., agreeing with προφάσει (cp. *Ani.* 794 n.).

(3) For συγκραθεῖς, cp. *Ani.* 1311 δειλαῖα δὲ συγκέκραμαι δῶα ('steeped in' it): *At.* 895 οἰκτῷ τῷδε συγκεκραμένην ('steeped in this lament,'—i.e., in the anguish of it). *Ar. Plut.* 853 οὕτω πολυφόρῳ συγκέκραμαι δαίμονι. Thus the primary sense of *mixture*, or *fusion*, led to that of intimate union. If we accept φάρους, then συγκραθεῖς would be most naturally taken in the sense which πανίμερος, just before it, could suggest,—'made one in heart' with Deianeira.

There remains, however, the metrical discrepancy between συγκραθεῖς and ἐξέλυσ' in 654. Hermann read ἐξέλυσ' ('unrolled,' meaning, 'disentangled,' 'brought to a smooth close'). But ἐξέλυσ'

Thence may he come, full of desire, steeped in love by the specious device of the robe, on which Persuasion hath spread her sovereign charm!

DE. Friends, how I fear that I may have gone too far in all that I have been doing just now!

CH. What hath happened, Deianeira, daughter of Oeneus?

DE. I know not; but feel a misgiving that I shall presently be found to have wrought a great mischief, the issue of a fair hope.

CH. It is nothing, surely, that concerns thy gift to Heracles?

DE. Yea, even so. And henceforth I would say to all, act not with zeal, if ye act without light.

CH. Tell us the cause of thy fear, if it may be told.

DE. A thing hath come to pass, my friends, such that, if I declare it,

conj. καιροῦ πέρα.

670 τῷ 1: τῷ L. Blaydes conj. του.

672 ἤν

φράσω Erfurdt: ἂν φράσω MSS.: ἂν φράσαι Wunder.

seems genuine. It is possible, however, that *συγκραβὲς* was an explanation of *συντακὲς* (suggested by Paley), which would give the same sense. Cp. Eur. *Suppl.* 1029 γαμέτας | συντηχθεὶς αἰφραὶς ἀδόλοις | γενναῖας ἀλόχῳ ψυχᾷς, 'husband made one with wife in the sincere spirit of a loyal soul.' So *συντακὲς* τινι, of close attachment, Plat. *Symp.* 183 E, 192 E.

Either *συγκραβὲς* or *συντακὲς* would here admit a secondary sense, unconsciously prophetic of the dire event (833 *προστακέντος* τοῦ: 836 *προστετακώς*),—like *προσαρμόσαι* in 494.—For other views, see Appendix.

663—820 Third ἐπεισόδιον. Deianeira confides to the Chorus her fear that a danger may lurk in the gift which she has just sent to Heracles. Hyllus enters (734). He describes the sufferings of his father, who is being carried home; and ends by invoking curses upon his mother. She goes silently into the house.

663 *πραιτέρω*, absol., implying *πραιτέρω τοῦ δέοντος* (Plat. *Gorg.* 484 C).

665 *Δῆναρα, τέκνον Οἰνέως*: the form of address implies earnest sympathy with the terror which they perceive in her: cp. the *παῖ Μενοικέως* of the Chorus in *Ant.* 1098.

666 f. *ἀθυμῶ δ', εἰ φανήσομαι*: cp. 176 n.: Eur. *Andr.* 61 φόβῳ μὲν, εἰ τις

δεσποτῶν αἰσθήσεται.—ἀπ' ἐλπίδος καλῆς, as the outcome of it: cp. *Ant.* 695 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει. (Not, 'contrary to it.')

668 οὐ δὴ in a question, as *Ph.* 900: more often, οὐ δὴ που (*O. T.* 1472, *Ant.* 381), or οὐ δὴ ποτε (*Tr.* 876, *El.* 1108).—τι is acc. of respect, and the gen. depends on it: 'Surely thou art not anxious as to aught belonging to, concerning thy gift?' This is simpler than to take the gen. as depending on ἐλπίδος, and τι as adv.: 'Not, perchance, (the hope concerning) thy gift?'—For the plur. *δωρημάτων*, cp. 494: for the dat. Ἡρακλεῖ, depending on the verbal notion, Plat. *Euthyphr.* 15 A τὰ παρ' ἡμῶν δῶρα τοῖς θεοῖς: and *O. C.* 1026 n.

669 f. ὥστε μήποτ' ἂν παραινεῖσαι, i.e., ὥστε οὐποτ' ἂν παραινεῖσαι. The words *προθυμῶν...ἔργου* form a single notion, the sense being the same as if ἀδῆλον were ἀδόλου. Cp. *Ant.* 794 n. ἀδῆλον here means, 'untried by previous test': cp. her own words in 590 f. So in *Thuc.* 5. 103 ἀφανεῖς ἐλπίδες (as opp. to φανεραὶ) are those which rest on no solid ground. Cp. id. 1. 78 ἐν ἀδῆλῳ κινδυνεύεται.—For λαβεῖν, 'conceive,' cp. *Ph.* 1078 φρόνησιν...λάβοι: *Al.* 345 αἰδῶ...λάβοι.

671 εἰ διδακτόν: cp. 64.

672 f. οἶον, ἣν φράσω κ.τ.λ. The choice here seems to lie between two courses.

γυναῖκες, *ὕμᾱς θαῦμ' ἀνέλπιστον μαθεῖν.
 ᾧ γὰρ τὸν ἐνδυτήρα πέπλον ἀρτίως
 ἔχριον, *ἀργῆς οἷος εὐέρου πόκος, 675
 τοῦτ' ἠφάνισται, διάβορον πρὸς οὐδενὸς
 τῶν ἔνδον, ἀλλ' ἔδεστὸν ἐξ αὐτοῦ φθίνει,
 καὶ ψῆ κατ' ἄκρας σπιλάδος. ὥς δ' εἰδῆς ἅπαν,
 ἧ τοῦτ' ἐπράχθη, μείζον' ἔκτενω λόγον.
 ἐγὼ γὰρ ὦν ὁ θήρ με Κένταυρος πονῶν 680
 πλευρὰν πικρᾷ γλωχίνι προὔδιδάξατο,
 παρήκα θεσμῶν οὐδέν, ἀλλ' ἐσφζόμην,

673 ὕμᾱς] ὕμιν L, with most MSS.: ἡμῖν r.—μαθεῖν A, R, K, Harl., and Ald.: λαβεῖν L (from 670), with μ written over λ, and θ over β, by first hand; παθεῖν r and schol. (with γρ. δὲ καὶ μαθεῖν). 675 ἀργῆς...πόκος Wunder and Lobeck: ἀργῆτ' (= ἀργῆτι)...πόκω MSS. (πόην for πόκω, A, R), which Nauck keeps, taking ἀργῆτ', however, as acc., and placing the comma after it (and not after ἔχριον). Blaydes conj. ἀργῆς (gen.)...πόκω.—εὐέρου Lobeck: εὐείρω MSS. (εὐείρω L): εὐείρου Valckenaer. 676 ἠφάνισται L., with most MSS.: ἠφάνιστο B, T, Lc

(1) To retain ὕμιν, but with a comma after it, and to supply from it ὕμᾱς as subject to μαθεῖν: 'such that, if I tell it to you, ye will learn an unexpected marvel.' Cp. Ar. *Plut.* 349 ποῖός τις (sc. χρῆσμός);—ὅλος... | ἦν μὲν κατορθώσωμεν, εὐ πράττειν δεῖ: where the subject to the inf. is ἡμᾱς, supplied from the preceding verb.

(2) To read ὕμᾱς (subject to μαθεῖν) instead of ὕμιν, which may well have arisen from φράσω. This course is recommended by the lucid construction, and by the better rhythm. Cp. *O. T.* 1295 f. θέαμα δ' εἰσόψει τάχα | τοιοῦτον ὅλον καὶ στυγούνητ' ἐποικτίσαι.

Others, taking μαθεῖν with θαῦμ' ἀνέλπιστον only, suppose an ellipse of ἔσται (or an equiv. word): 'Such that, if I tell it, (it will be) an unexpected marvel for you to hear.' But such an ellipse is extremely harsh. Wunder's ἀν φράσαι (with ἐμέ understood as subject) is possible, but loses the emphasis prepared by ἦν φράσω, and gives an unpleasing rhythm.

674 τὸν ἐνδυτήρα πέπλον. The word ἐνδυτήρ (found only here) expresses that the πέπλος was not for ordinary use, but was one which Heracles was to assume for the solemn rite. Thus it is equivalent to 'stately,' or 'festal.' Cp. Eur. *Tro.* 258 ἐνδυτῶν στεφάνων ἱεροῦς στολμούς, 'the sacred apparel of wreaths with which thou hast been invested' (because they mark

Cassandra's prophetic character).—The χιτῶν belonged to the class of ἐνδύματα, garments 'put on' (and not merely wrapped round the body); while the Homeric πέπλος must be classed with ἐπιβλήματα (cp. *Il.* 5. 734 ff.). But we cannot well regard ἐνδυτήρ here as a qualifying epithet, meaning that *this* πέπλος was of the χιτῶν class (cp. 602 n.).

675 ἀργῆς...πόκος: I follow Wunder and Lobeck in thus amending ἀργῆτ'...πόκω. The latter reading, if sound, presents a dilemma. (1) ἀργῆτ' = ἀργῆτι. But it is now generally recognised that the epic license of eliding datival ι was foreign to Attic Tragedy: the supposed examples all admit of easy remedy: see *O. C.*, Appendix on v. 1436. (2) ἀργῆτα, agreeing with πέπλον: 'white, glistening.' This is possible; for, though τὸν ἐνδυτήρα πέπλον precedes, a second epithet might follow: cp. n. on *O. T.* 1199. But the effect of such an epithet, added at the end of the clause, would here be very weak. And if ἀργῆτα is taken as the proleptic predicate ('anointed so as to make it shine,' Wecklein), this does not suit the sense. On the other hand, the connection of ἀργῆς with πόκος is confirmed by Aesch. *Eum.* 45 ἀργῆτα μαλλόν.

Blaydes suggests ἀργῆς οἷος εὐέρου πόκος: but the usage of ἀργῆς precludes this. A change of ἀργῆς...πόκος into ἀργῆτ' (meant for ἀργῆτι)...πόκω would easily have been induced by the preceding φ.—

ye will hear a marvel whereof none could have dreamed.

That with which I was lately anointing the festal robe,—a white tuft of fleecy sheep's wool,—hath disappeared,—not consumed by anything in the house, but self-devoured and self-destroyed, as it crumbled down from the surface of a stone. But I must tell the story more at length, that thou mayest know exactly how this thing befell.

I neglected no part of the precepts which the savage Centaur gave me, when the bitter barb was rankling in his side: they were in my memory,

(perh. due to Triclinius). 677 τῶν ἐνδον] Blaydes reads τῶν ἐκτός (as Herwerden also had proposed).—αὐτοῦ A, and Ald.: αὐτοῦ (sic) L. 678 καὶ ψῆ MSS., and Ald.: καὶ ψῆ Eustath. p. 751, 52, and p. 1071, 9. Wecklein conj. ψηκτὸν: Fröhlich, καὶ ψήχεται κατ' ἐδάφος. 680 ε. Nauck brackets the words Κένταυρος πονῶν | πλευρὰν πικρῇ γλωχίνι.

αὔερων, the Attic form, acc. to the schol. on Ar. *Av.* 121 (where metre requires εὔερων).

676 ε. πρὸς οὐδενός (neut.) τῶν ἐνδον, by nothing in the house (such as fire, or a corrosive substance). The conj. τῶν ἐκτός is ingenious, but seems unnecessary.—φθίνει, instead of φθίνον: see n. on *O. T.* 1134.

678 ψῆ is not elsewhere intrans. (cp. 698), and hence has been suspected here: but cp. 128, n. on ἐπὶ...κυκλοῦσιν.—κατ' ἄκρας σπιλάδος, down from the top of a flat stone, or slab, in the αὐλή of the house. Schol.: ὡς οὖν ἐπὶ λίθου θεμένη αὐτὸ τοῦτό φησι. On coming into the court-yard from the room in which she had secretly anointed the robe, she had carelessly thrown the tuft of wool down upon this stone.

Such is the only sense which the words will bear. They are perhaps corrupt. Sophocles has the dat. plur. σπιλάδεσσι, in the ordinary sense, 'sea-rocks,' in fr. 341; but the sense of the sing. here is peculiar. And vv. 695—698 would naturally suggest that she had thrown the tuft at once on the ground, rather than on a stone from which it afterwards crumbled down.

Possibly the true reading is κατ' ἄκρας σπόδιον, 'utterly pulverised,' and σπιλάδος arose, when the letters after σπ had been partly effaced, through the wish to find a subst. which could agree with ἄκρας. Cp. Suid. κατ' ἄκρας: δι' ὅλου, παντελῶς: and *O. C.* 1242.

679 ἐκτενῶ: *Αἰ.* 1040 μὴ τεῖνε μακράν: Aesch. *Eum.* 101 τοσοῦτο μήκος ἐκτενον λόγουν.

680 ε. γὰρ, prefatory.—ᾧν, for οὗς, by attract. to the subsequent θεσμών: cp. Dem. or. 20 § 87 ᾧν ἐργῶ πεποίηκεν ἑκαστος..., τοῦτων ἐκ λόγου κρίσις γίγνεται.—ὁ θῆρ Κένταυρος, as in 1162: θῆρ may here be rendered by an adj., but is strictly a subst., the general term in apposition with the special.—πονῶν πλευρὰν: Hense quotes Ennius *Ann.* 601 *tum lateralis dolor, certissimu' nuntiu' mortis*.—πικρῇ, cp. *Αἰ.* 1024 πικροῦ | ...κνώδοντος: *Il.* 5. 278 πικρὸς δίστος.—γλωχίνι. This sense of γλωχίνι (which means 'the end of a strap' in *Il.* 24. 274) does not occur elsewhere in poetry of the classical age, but is attested by *Il.* 5. 393 δίστῳ τριγλώχινι (cp. 11. 507), a three-barbed arrow: which shows that the schol. here is right in identifying γλωχίνι with the Homeric ὄγκος (*uncus*), 'barb' of an arrow (*Il.* 4. 151).

προὔδιδάξατο, 'had taught me before-hand': distinguish the other sense of this compound, 'to teach gradually' (*Αἰ.* 163, *Ph.* 1015). The midd. voice here suits the fact of the Centaur's hidden design. In Ar. *Plut.* 687, ὁ γὰρ ἱερεὺς αὐτοῦ με προὔδιδάξατο, the verb might be causal ('had me instructed beforehand'). Sometimes, however, the midd. διδάσκομαι hardly differs from διδάσκω, unless by emphasising the teacher's effort (cp. Pind. *O.* 8. 59: Ar. *Nub.* 783).

682 θεσμών οὐδέν. The regular plur. was θεσμοί, though in fr. 90 we find οὐ γὰρ τι θεσμὸς τοῖσιν ἀστίταις πρέπει. Cp. *Ph.* 24 τὰ πῆλοιπα τῶν λόγων (n.).—ἐσφύζομην, remembered: Plat. *Rep.* 455 B ἃ ἐμαθε, σφύζεται: cp. *O. T.* 318 n.

ῥεῖ πᾶν ἄδηλον καὶ κατέψηκται χθονί,
 μορφῇ μάλιστ' εἰκαστὸν ὥστε πρίονος
 ἐκβρώματ' ἂν βλέψειας ἐν τομῇ ξύλου. 700
 τοιόνδε κείται προπετές. ἐκ δὲ γῆς, ὅθεν
 προῦκειτ', ἀναζέουσι θρομβώδεις ἀφροί,
 γλαυκῆς ὀπώρας ὥστε πρίονος ποτοῦ
 χυθέντος εἰς γῆν Βακχίας ἀπ' ἀμπέλου.
 ὥστ' οὐκ ἔχω τάλαινα ποῖ γνώμης πέσω· 705
 ὁρῶ δέ μ' ἔργον δεινὸν ἐξεργασμένην.
 πόθεν γὰρ ἂν ποτ', ἀντὶ τοῦ θνησκων ὁ θῆρ
 ἐμοὶ παρέσχ' εὐνοίαν, ἧς ἔθνησχ' ὕπερ;
 οὐκ ἔστιν· ἀλλὰ τὸν βαλόντ' ἀποφθίσαι
 χρήζων ἔθελγέ μ'. ὦν ἐγὼ μεθύστερον, 710
 ὅτ' οὐκέτ' ἀρκεῖ, τὴν μάθησιν ἄρνημαι.
 μόνῃ γὰρ αὐτόν, εἰ τι μὴ ψευσθήσομαι
 γνώμης, ἐγὼ δύστηνος ἐξαποφθερῶ.
 τὸν γὰρ βαλόντ' ἀτρακτον οἶδα καὶ θεὸν
 Χείρωνα πημήναντα, *χῶνπερ ἂν θίγῃ, 715

698 κατέψηκται] κατέψικται L. 700 ἂν βλέψειας A, R, and Ald.:
 ἐκβλέψειας L (an error caused by ἐκβρώματ'): ἐμβλέψειας B, etc. 704 βακ-
 χίας 1: βακχίας L (so most MSS., and Ald.). 705 This v., omitted by the

or. 6 § 14 καὶ ἐν Ἀρείῳ πάγῳ, ἐν τῷ σεμ-
 νοτάτῳ...δικαστηρίῳ: Plat. *Laches* 183 C
 ἐκ τούτων οἱ ὀνομαστοὶ γίνονται, ἐκ τῶν
 ἐπιτηδευσάντων ἕκαστα: *Protr.* 358 B αἱ
 ἐπὶ τούτου πράξεις ἄπασαι, ἐπὶ τοῦ ἀλύπως
 ζῆν.

698 ῥεῖ is equiv. to ψῆ in 678. The
 wool shrivels away; and presently there
 is nothing to be seen but a powder, like
 saw-dust, on the ground. For ῥεῖν, cp.
O. C. 259 n.—κατέψηκται: the perf. of
 instant result: cp. *Ph.* 76 ὀλωλα (n.).
Seneca Herc. Oet. 736 *Dumique ipsa mi-*
ror, causa mirandi perit.

699 ε. μορφῇ, dat. of respect: μά-
 λιστ' εἰκαστὸν, lit., 'most nearly com-
 parable'; but, instead of a simple dat.,
 ἐκβρώμασι, we have a clause with ὥστε
 (=ὥς), as if (c.g.) οὕτως ἔχον had pre-
 ceded.—πρίονος ἐκβρώματ' = πρίσματα
 (or παραπρίσματα): Schneidewin cp. Ni-
 cander *Theor.* 52 καὶ ἡ πρίονεσι τομαῖν |
 κέδρος, πολυλόδοι καταψηχθεῖσα γενέ-
 οῖς.—ἐν τομῇ ξύλου=ὅτε ξύλον τέμνεται:
 for the form of the phrase, cp. *Ant.*
 24 n.

701 ε. προπετές, where it was thrown
 down: schol. ἐρριμμένον (cp. 695) καὶ
 προπεσὸν χαμαί.—ὅθεν, by attract. to ἐκ
 γῆς, instead of ὅπου: cp. *Thuc.* 1. 89 § 3
 διεκομίζοντο εὐθὺς ὅθεν (=ἐντεῦθεν ὅποι)
 ὑπεξέθεντο παῖδας καὶ γυναῖκας. In *O. C.*
 1226 the doubtful κείθεν is not similar.—
 προῦκειτ', ἀναζέουσι: past tense com-
 bined with historic pres. (*Ant.* 254 n.).—
 θρομβώδεις ἀφροί, foam, thickened into
 clots (θρόμβοι, τρέφω): hence the plur.,
 which Seneca imitates, *Herc. Oet.* 737
Quin ipsa tellus spumeos motus agit.

703 ε. πρίονος ποτοῦ γλ. ὀπώρας ἀπὸ
 B. ἀμπέλου: the rich juice of the blue
 fruit (obtained) from the vine: i.e., the
 γλεῦκος, or 'must,' newly pressed from
 the ripe grapes; which foams when
 poured on the ground, since it has not
 yet passed through the stage of fermenta-
 tion. Schol.: μάλιστα δὲ ὁ νέος οἶνος,
 θερμὸς ὢν, εἰ πέσοι χαμαί, ἀφρίζει. The
 simile is suggested chiefly by the foam,
 but partly also by the purple tinge which
 the poison gives to the blood.—χυθέντος
 should not be taken with B. ἀπ' ἀμπέλου,

it shrivelled all away, and quickly crumbled to powder on the ground, like nothing so much as the dust shed from a saw's teeth where men work timber. In such a state it lies as it fell. And from the earth, where it was strewn, clots of foam seethed up, as when the rich juice of the blue fruit from the vine of Bacchus is poured upon the ground.

So I know not, hapless one, whither to turn my thoughts; I only see that I have done a fearful deed. Why or wherefore should the monster, in his death-throes, have shown good will to me, on whose account he was dying? Impossible! No, he was cajoling me, in order to slay the man who had smitten him: and I gain the knowledge of this too late, when it avails no more. Yes, I alone—unless my foreboding prove false—I, wretched one, must destroy him! For I know that the arrow which made the wound did scathe even to the god Cheiron; and it kills all

first hand in L, has been added in marg. by S. 707 *ἀν* made from *ἀμ* in L. 708 *ἦς* *ἦς* L.—*ὑπερ*] Nauck writes *ὑπο*. 710 *ἐθελγέ μ' L*, with most MSS.: *ἐθελγεν* A, R, Harl., and Ald.—*μεθύστερον*] *μεθ' ὑστερον* L. 712 f. Nauck brackets these two vv. 715 *χῶν περ* Wakefield: *χ' ὥσπερ* L, with most MSS. and Ald.: *χῶσπερ ἀν θλγῃ* B, T, Lc, which Wunder (omitting *ἀν*) adopts. (Acc. to Subkoff, *ν* is written over *χ' ὥσπερ* in A.)

since the grapes have already been gathered.

For *ὄπωρας* as 'fruit,' cp. fr. 234. 7 *πᾶσα τέμνεται βλαστομένη | καλῶς ὄπωρα, κάνα κίρναται ποτόν*.—For *Βακχίας*, *ib.* 2 *Βάκχειος βότρυς*: Verg. *Geo.* 2. 5 *tibi rampineo gravidus autumnus | Floret ager, spumat plenis vindemia labris*. For *πίονος* cp. Tibull. 1. 1. 10 *pleno pinguis musta lacu*.

708 *ποῖ γνώμης πείσω*: she knows not to what counsels she can have recourse: *i.e.*, she can think of no remedy. Cp. *O. C.* 170 *ποῖ τις φροντίδος εἴθῃ*; (n.).

709 *ὄρω δέ μ'...ἐξαιρασμένην*. The constr. with the acc. can be used whenever the speaker looks at his own case from without. But the examples are of two kinds. (1) Most often there is a contrast of persons; *El.* 65: Andoc. or. 1 § 30 *φημι δεῖν ἐκείνους μὲν ἀπολέσθαι... ἐμὲ δὲ σώζεσθαι*. (2) Sometimes, as here, there is no such contrast, and the effect is merely to give a certain objectivity: *El.* 470 *πικρὰν | δοκῶ με πείραν τήνδε τολμήσειν ἔτι*: *sp. Ai.* 606 f.: Plat. *Rep.* 400 B *ὁμαι δέ με ἀκηκοέναι*. This is esp. fitting when the speaker is in an evil plight, and means that he can see himself as others see him: so Xen. *An.* 5. 6 § 20 *νῦν μὲν φρῶνεν ἡμᾶς ἀπόρους ὄντας κ.τ.λ.*

707 f. *πόθεν*, 'from what motive?': *ἀντὶ τοῦ*, 'in gratitude for what?'—*ἀν...* *παρέσχ'*: (if he had shown kindness,—as he did *not*), why would he have done so?—*ἦς...ὑπερ*, on account of whom,—*ἦς ἔνεκα*, or *δι' ἧν*: cp. *Ant.* 932 *βραδύτητος ὑπερ*.

709 *ἀποφθίσαι*: *φθίσω* and *ἐφθισα* have *ι* in epic poetry, but *εἰ* in Attic: cp. 1043: *O. T.* 202: *Ai.* 1027.

711 *ἀρκεῖ*, 'suffices': not, 'suffices.' In the latter sense, *ἀρκεῖ* is usu. impers., but in the former, personal, as it is here (*sc.* *ἡ μάθησις*).—*ἀρνύμαι*: *Ant.* 903: *Ph.* 838.

712 *εἴ τι μὴ*: 586 n.—*ψευδοθήσομαι γνώμης*: *Ai.* 1382 *καὶ μ' ἔψευσας ἐλπίδος πολύ*.

714 f. *ἄτρακτον*: cp. *Ph.* 290 n.—*θεῶν Χείρωνα*. Cheiron, as the son of the god Cronus by the nymph Philyra, was of a different origin from the other Centaurs, the descendants of Ixion and Nephelè. So Pindar distinguishes him as *Κρονίδα* | *Κένταυρον*! (*N.* 3. 47), *οὐρανίδα γόνον εὐρυμέδοντα Κρόνου* (*P.* 3. 4): and Apollonius Rhodius as *ἄλλα μὲν ἱππῳ*, | *ἄλλα θεῷ ἀτάλαντον* (2. 1240). He was still more separated from the rest of the Centaur tribe by his just and gentle character (*Il.* 11. 832 *δικαιότατος Κενταύρων*). Hence Greek art, after the in-

φθείρει τὰ πάντα κνώδαλ'· ἐκ δὲ τοῦδ' ὅδε
σφαγῶν διελθὼν ἰὸς αἵματος μέλας
πῶς οὐκ ὀλεῖ καὶ τόνδε; δόξῃ γοῦν ἐμῇ.
καίτοι δέδοκται, κείνος εἰ σφαλῆσεται,
ταύτῃ σὺν ὀρμῇ καμὲ συνθανεῖν ἄμα· 720
ζῆν γὰρ κακῶς κλύουσιν οὐκ ἀνασχετόν,
ἥ τις προτιμᾷ μὴ κακῇ πεφυκέναι.

ΧΟ. ταρβεῖν μὲν ἔργα δεῖν' ἀναγκαίως ἔχει·
τὴν δ' ἐλπίδ' οὐ χρὴ τῆς τύχης κρίνειν πάρος.

ΔΗ. οὐκ ἔστιν ἐν τοῖς μὴ καλοῖς βουλευμασιν 725
οὐδ' ἐλπίς, ἥ τις· καὶ θράσος τι προξενεῖ.

ΧΟ. ἀλλ' ἀμφὶ τοῖς σφαλείσι μὴ 'ξ ἐκουσίας
ὀργῇ πέπειρα, τῆς σε τυγχάνειν πρέπει.

716 φθείρει τὰ πάντα] Blaydes reads φθείροντα πάντα, as Wecklein and Faehse had conjectured. (φθείρονθ' ἅπαντα Fröhlich.)—κνώδαλ'· ἐκ δὲ τοῦδ' ὅδε] Hense conj. κνω-
δάλοιο δὲ τοῦδε δὴ (τοῦδε δὴ with Meineke), and so Nauck reads. 717 μέλας]
Wecklein μίγας: Fröhlich conj. μέτα: Nauck suggests ἰὸς αἱματορρόφος. For αἵματος,
Wunder writes αἱματοῦς. 718 δόξῃ γοῦν ἐμῇ] δόξῃ 'γοῦν [=γ' οὖν] ἐμῇ L.

vention of the hippo-centaur (564 n.), continued to portray Cheiron under the more humane type of the andro-centaur. This is his form on Greek vases, down at least to 400 B.C. Later art neglected this distinction. (See S. Colvin in *Journ. Hellen. Stud.*, vol. I. pp. 133—137.)

πημῆναντα. Other Centaurs, routed by Heracles in Arcadia, fled to Cheiron near Cape Malea; and the hero, in shooting at them, accidentally wounded his friend. Cheiron could not be healed; and, being a god, could not die. At last Zeus allowed him to exchange fates, the immortal for the mortal, with Prometheus; and so he found rest (Apollod. 2. 5. 4).

Ovid varies the story. Heracles visited Cheiron on Mount Pelion; a poisoned arrow chanced to fall from the hero's quiver on the left foot of the Centaur. *Virus edax superabat opem...Nona dies aderat, cum tu, iustissime Chiron, | Bis septem stellis corpore cinctus eras.* (*Fast.* 5. 387—414.)

χῶσπερ seems a certain correction of χῶσπερ. The latter has been explained thus:—(1) 'Even as it may touch, (so surely) does it destroy.' This is possible, but somewhat forced; certainly less probable than χῶσπερ. (2) 'If only it touch

them.' This view—that ὥσπερ ἄν = *dummodo*—rests on passages in which ὥς should be corrected to ἕως (*O. C.* 1361, *Ph.* 1330, *Al.* 1117).—Few will defend χῶσπερ as = καὶ ὅσπερ ('whoever touches the arrow'); or accept, with Wunder, χῶσπερ.

716 α. ἐκ...σφαγῶν τοῦδε διελθὼν, having passed out from the wounds of Nessus.—ἰὸς αἵματος, a poison consisting (or contained) in blood, because the poison from the arrow had become mixed with the blood; and it was in the form of blood (572 ἀμφίθρεπτον αἷμα) that the poison had been applied. For the 'defining' gen., cp. *El.* 682 πρόσχημ' ἀγῶνος, = πρόσχ. ἀγωνιστικόν.

τόνδε, Heracles. τοῦδε—ὅδε—τόνδε: this repetition of the pron., in different relations, has been thought strange. Yet cp. *O. T.* 948 καὶ νῦν ὅδε | πρὸς τῆς τύχης ὀλωλεν, οὐδὲ τοῦδ' ὕπο: where ὅδε is Polybus, and τοῦδ', Oedipus. She reasons from past to present:—'the same poison, coming from this source, will kill this man.' The reiterated pronoun really marks the stress of the inductive argument.

Others take ἐκ...τοῦδε as = 'from this arrow': then σφαγῶν must go either with διελθὼν, 'having come through (from) the wounds'; or with αἵματος,

beasts that it touches. And since 'tis this same black venom in the blood that hath passed out through the wound of Nessus, must it not kill my lord also? I ween it must.

Howbeit, I am resolved that, if he is to fall, at the same time I also shall be swept from life; for no woman could bear to live with an evil name, if she rejoices that her nature is not evil.

CH. Mischief must needs be feared; but it is not well to doom our hope before the event.

DE. Unwise counsels leave no room even for a hope which can lend courage.

CH. Yet towards those who have erred unwittingly, men's anger is softened; and so it should be towards thee.

δόξει γοῦν ἐμοί A (with a few more), and Ald. 720 ταύτῃ H. Stephanus and Brunck: ταύτῃ MSS.—ὄρμη] ὄρμη L, with γ written over μ by the first hand. Of the later MSS., some (as L² and B) have ὄρμη, others (as A), ὄργη: Ald. gives the latter. Wunder writes ἀκμή. 723 δειν'] δειν' L. Tournier conj. ἐργ' ἀδελ'. 728 πέπειρα, τῆς] Blaydes writes πέπειρος, ἧς.—σέ Blaydes: σε MSS. and edd.

'poison contained in the blood of the wounds.' But the point is that the poison, though it comes to Heracles from the wound of Nessus, and not (as to its former victims) directly from the arrow, is still the same. And, since δδε expresses this, τοῦδ', if it referred to the arrow, would be superfluous.

δόξει γοῦν ἐμῇ: cp. Plat. *Phaed.* 68 B οὐκ ἄσμενος εἶσιν αὐτόσε; οἰεσθαί γε χρῆ. For γοῦν, cp. n. on *Ant.* 45 τὸν γοῦν ἐμὸν.

719 ε. σφαλῆσεται: cp. 197, σφαλῆ. —ταύτῃ σὺν ὄρμῃ, lit., 'borne along by the same impetus.' The ὄρμη, impetus, is that of the fate which brings Heracles low: she means, 'at the same moment I, too, shall be swept out of life.' Cp. Xen. *Ages.* 2. 29 ἐνόμιζε γὰρ τῇ αὐτῇ ὄρμῃ τῷ μὲν Ἀλγυπτίῳ χάριν ἀποδώσειν..., τοὺς δ' ἐν τῇ Ἀσίᾳ Ἕλληνας πάλιν ἐλευθερώσειν, τῷ δὲ Πέρσῃ δίκην ἐπιθήσειν: i.e., 'by the same effort.' The phrase was perhaps a familiar one, to which the poet has here given a new turn.

For σὺν, cp. Theocr. 25. 251 τηλοῦ δὲ μῆ πῆδησε σὺν ὄρμῃ ('at one bound': though μιᾷ ὄρμῃ usu. = 'by a common impulse,' Xen. *An.* 3. 2. 9).

722 προτιμᾷ with inf.; cp. Her. 3. 21 προτιμῶν πολλοῦ ἐμοί ξείνος γενέσθαι. —μῇ ('generic') with κακῇ, rather than with the inf.: cp. 725: fr. 154. 2 ἔχοιμ' ἂν αὐτὸ μὴ κακῶς ἀπεικασαί. The adj. is

not here a mere synonym for δυσγενής (as in *O. T.* 1063), but rather blends the ideas of birth and character. For the sentiment, cp. *El.* 989 ζῆν ἀσχερὸν ἀσχερῶς τοῖς καλῶς πεφυκόσιν: *Al.* 479.

723 ε. ἔργα δειν': the 'deeds' are the dire results which Deianeira has so frankly presaged (718 πῶς οὐκ ὀλεῖ καὶ τόνδε;). Hence δεινὰ is not too strong. —ἐλπιδ' has properly a neutral sense (cp. 125 n.): 'we must not decide our foreboding before the issue,'—i.e., assume that the worst will certainly happen: hence we may more freely render, 'doom our hope.'

725 τοῖς μὴ καλοῖς β.: for the generic μῆ, cp. *Ant.* 494 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.—ἐλπίς, ἥτις καὶ θρ. τι προξενεῖ, a foreboding which so much as lends courage. The measures which she has taken do not allow her to think of a good result as even possible. For προξενεῖ cp. *O. T.* 1483 n.

727 ε. ἀμφὶ with dat., 'in the case of,' *Ph.* 1354 n.—μῇ ἔξ ἐκουσίας: cp. 395: *Ph.* 467 μῇ ἔξ ἀπόπτου. The adverbial phrase would properly precede σφαλεῖσι: but cp. *Ant.* 659 n.—πέπειρα (related to πέπων as πείρα to πίων) is attested by the grammarians, but extant only in Anacreon fr. 87. Hippocrates *Acut.* 390 has πέπειρος νόσος, and Ar. *Eccl.* 896 ἐν ταῖς πεπείροις (Rav. πεπείραις).—For the sentiment, cp. fr. 599 ἀκων δ' ἀμαρτῶν οὐτις ἀνθρώπων κακός.

- ΔΗ. τοιαῦτα δ' ἂν λέξειεν οὐχ ὁ τοῦ κακοῦ
κοινωνός, ἀλλ' ὧ μὴδέν ἐστ' οἴκοι βαρύ. 730
ΧΟ. σιγᾶν ἂν ἀρμόζοι σε τὸν πλείω λόγον,
εἰ μὴ τι λέξεις παιδὶ τῷ σαντῆς· ἐπεὶ
πάρεστι, μαστῆρ πατρός ὃς πρὶν ὥχετο.

ΤΑΛΟΣ.

- ὦ μήτερ, ὡς ἂν ἐκ τριῶν σ' ἐν εἰλόμην,
ἧ μηκέτ' εἶναι ζῶσαν, ἧ σεσωσμένην 735
ἄλλον κεκλησθαι μητέρ', ἧ λώους φρένας
τῶν νῦν παρουσῶν τῶνδ' ἀμείψασθαί ποθεν.
ΔΗ. τί δ' ἐστίν, ὦ παῖ, πρὸς γ' ἐμοῦ στυγούμενον;
ΤΛ. τὸν ἄνδρα τὸν σὸν ἴσθι, τὸν δ' ἐμὸν λέγω
πατέρα, κατακτείνασα τῇδ' ἐν ἡμέρᾳ. 740
ΔΗ. οἴμοι, τίν' ἐξήνεγκας, ὦ τέκνον, λόγον;
ΤΛ. ὃν οὐχ οἶόν τε μὴ τελεσθῆναι· τὸ γὰρ
φανθέν τίς ἂν δύναιτ' ἂν ἀγέννητον ποεῖν;
ΔΗ. πῶς εἶπας, ὦ παῖ; τοῦ παρ' ἀνθρώπων μαθὼν
ἄζηλον οὕτως ἔργον εἰργάσθαι με φῆς; 745

729 ὁ τοῦ] Blaydes writes ὁ του.

730 οἴκοι Wakefield: οἴκοι mss.

731 ἂν ἀρμόζοι] ἀρ' ἀρμόζει Harl. (γὰρ ἀρμόζοι V²).—λόγον] χρόνον mss., and Ald.: but L has γρ. λόγον written above.

732 εἰ μὴ τι] κοῦ μὴ τι Hermann.—σαντῆς] σ' αὐτῆς L (the ' after σ added by S).—Hense would omit the v.

738 μαστῆρ] In L the first hand had omitted this word, but has added it above

729 ε. τοιαῦτα δ': δέ introduces an objection, as in *O. T.* 379 (n.).—οἴκοι, fig.: cp. Eur. *Tro.* 647 τὸν δὲ νοῦν διδάσκαλον | οἴκοθεν ἔχουσα χρηστὸν. So Lat. *domi* (Plaut. *Miles* 194, with Tyrrell's note). In Her. 7. 152 τὰ οἰκία κακὰ ('the troubles that they have at home') is similarly figurative.

731 ε. ἂν ἀρμόζοι: cp. Dem. or. 18 § 42 λόγους οὐς...ἀρμόσει λέγειν.—τὸν πλείω λόγον: the further discourse which might be expected: cp. n. on *O. C.* 36 τὰ πλείον' ἱστορεῖν.—εἰ μὴ τι: the schol. seems right in taking τι as object to λέξεις, rather than as an adv. ('perchance,' 712).—μαστῆρ πατρός: cp. *O. C.* 455 ἐμοῦ | μαστῆρα. The Chorus may be supposed to know of this mission through having heard the last words of the πρόλογος as they were entering (95).

734 ε. ἂν...εἰλόμην: cp. *Ph.* 1239 ἂν...ἐβουλόμην (n.).—σε is subject to each of the three infinitives which follow. It is placed as if the speaker mentally supplied a word such as παθεῖν. But ἐν is

really an accus. in apposition with the whole sentence, σε ἧ μηκέτ' εἶναι, etc. The peculiar order has been due to the metrical difficulty of inserting σε anywhere in vv. 735—737.

ἐκ τριῶν ἐν. Photius and Suidas quote the proverb, τῶν τριῶν κακῶν ἐν, illustrating it from Polyzelus (a poet of the later Old Comedy), τριῶν κακῶν ἐν γ' οὐν ἐλέσθ' αὐτῷ τι πᾶς ἀνάγκη, and Menander, ἐν γὰρ τι τούτων τῶν τριῶν ἔχει κακῶν. Cp. schol. Pind. *O.* 1. 97 τρία λέγεται κοινῶς καὶ τὰ πρὸς τὸν θάνατον συνεργεῖντα, ξίφος, ἀγχόνη, κρημνός. Σοφοκλῆς (fr. 822)· λύσω γάρ, εἰ καὶ τῶν τριῶν ἐν ὀλοσμαι. A like prov. was τρία θηραμένους, alluding to three alternative penalties proposed by him.

κεκλησθαι: cp. 149: *El.* 366 πάντων ἀρίστου παῖδα κεκλησθαι.—ἀμείψασθαι, get in exchange: Aesch. *Theb.* 304 ποῖον δ' ἀμείψεσθε γαλας πέδον | τᾶσδ' ἄρειον; ποθεν is wholly vague: the schol.'s ἐκ θεοῦ τινος is too definite.

738 τί δ' ἐστίν...πρὸς γ' ἐμοῦ στυγού-

DE. Nay, such words are not for one who has borne a part in the ill deed, but only for him who has no trouble at his own door.

CH. 'Twere well to refrain from further speech, unless thou would'st tell aught to thine own son; for he is at hand, who went erewhile to seek his sire.

Enter HYLLUS.

HY. O mother, would that one of three things had befallen thee! Would that thou wert dead,—or, if living, no mother of mine,—or that some new and better spirit had passed into thy bosom!

DE. Ah, my son, what cause have I given thee to abhor me?

HY. I tell thee that thy husband—yea, my sire—hath been done to death by thee this day!

DE. Oh, what word hath passed thy lips, my child?

HY. A word that shall not fail of fulfilment; for who may undo that which hath come to pass?

DE. What saidst thou, my son? Who is thy warranty for charging me with a deed so terrible?

the line. 736 *μητέρ* 1: *μητέρα* σ' L. 742 *μή* MSS.: *μή* οὐ Nauck. 743 *φανθέν*] Nauck writes *κρανθέν*.—*δύναιτ' ἄν* Suidas s. v. *οἰμοί*: *δύναιτ'* (without *ἄν*) MSS.—*ἀγέννητον* L: *ἀγέννητον* A, with most MSS., and Ald.—Hense would omit this v., changing τὸ γὰρ in 742 to γύναι. 745 Nauck brackets this v.

μενον; 'What is there, *on my part*, that excites hatred?' The phrase is peculiar (since the words could mean, 'what is hated *by* me?'); but, in speaking, the sense would be made clear by a very slight pause after the words *πρὸς γ' ἐμοῦ*, which are naturally emphatic (cp. *O. T.* 516).

739 f. τὸν δ' ἐμὸν: for this use of *δέ* to mark a second relationship, see on *O. C.* 1275 ὃ σπέρματ' ἀνδρὸς τοῦδ', ἐμαὶ δ' οἰμαιμῶνες. Two modes of expression are blended here, since either *δέ*, or *λέγω*, should properly be absent: but the redundancy suits the speaker's vehemence.—For *λέγω*, cp. 9.

741 *ἐξήνγκας* here denotes a *startling* utterance (like *ποῶν σε ἔπος φύγεν ἕρκος ὀδόντων*); *ἐκφέρω*, with ref. to speech, usu. = 'to disclose' a secret (*Her.* 3. 71).

742 f. *δὲν οὐχ οἶόν τε* κ.τ.λ. This λόγος is one which must needs 'be fulfilled,'—i.e., 'be found to correspond with a fact,' 'prove true,'—since the thing has already happened. Cp. *Il.* 1. 388 *ἠπέλησεν μῦθον, ὃ δὴ τετελεσμένος ἐστίν*.—Most edd. read *μή* οὐ, instead of the MS. *μή*, here: but see 90 n.

τὸ...*φανθέν*, that which has come before men's eyes,—come to pass: cp. *Ai.* 647 (*χρόνος*) *φύει τ' ἀδηλα καὶ φανέντα κρύπτει*: *Ant.* 457 *κούδεις οἶδεν ἐξ οὐτοῦ φάνη*. The word is fitting at a moment when his mind is full of the terrible sight which he has just seen (746 f.). For τὸ γὰρ at the end of the v., cp. 92.—*τίς ἄν δύναιτ' ἄν*: cp. 21.

ἀγέννητον, 'not brought to pass' (st. *γεν.*, *γένεσθαι*): cp. Horace's *infectum* (*C.* 3. 29. 47). But *ἀγέννητος* (*γεννα-*) = 'not begotten' (61). Agathon fr. 5 (*ap.* Arist. *Eth. N.* 6. 2) *μόνου γὰρ αὐτοῦ καὶ θεὸς στερίσκειται*, | *ἀγέννητα ποιεῖν ἄσ' ἄν ᾗ πεπραγμένα*. Pind. *O.* 2. 17 *τῶν δὲ πεπραγμένων* | *...ἀποίητον οὐδ' ἄν* | *χρόνος ὁ πάντων πατὴρ δύναιτο θέμεν ἔργων τέλος*. Simonides fr. 69 *τὸ γὰρ γεγεννημένον οὐκέτ' ἀρεκτον ἐσται*. Theognis 583 *ἀλλὰ τὰ μὲν προβέβηκεν ἀμήχανόν ἐστι γενέσθαι* | *ἀργά*. Plin. *H. N.* 2. 7 *Deus nullum habet in praeterita ius praeterquam oblivionis*.

744 f. For *ἀνθρώπων* added to the interrog. *τίς*, cp. *El.* 238, 930.—*διήλων*: cp. 284.—Nauck rejects v. 745, because Deianeira ought to have one verse only

- ΤΛ. αὐτὸς βαρεῖαν ξυμφορὰν ἐν ὄμμασιν
πατρὸς δεδορκῶς κοῦ κατὰ γλῶσσαν κλύων.
ΔΗ. ποῦ δ' ἐμπελάζεις τάνδρῃ καὶ παρίστασαι ;
ΤΛ. εἰ χρή μαθεῖν σε, πάντα δὴ φωνεῖν χρεών.
ὄθ' εἶρπε κλεινὴν Εὐρύτου πέρσας πόλιν, 750
νίκης ἄγων τροπαῖα κάκροθίνια,
ἀκτὴ τις ἀμφίκλυστος Εὐβοίας ἄκρον
Κήναιον ἔστιν, ἔνθα πατρώω Διὶ
βωμοὺς ὀρίζει τεμενίαν τε φυλλάδα.
οὐ νιν τὰ πρῶτ' ἐσεῖδον ἄσμενος πόθω. 755
μέλλοντι δ' αὐτῷ πολυθύτους τεύχειν σφαγὰς
κῆρυξ ἀπ' οἴκων ἵκετ' οἰκεῖος Δίχας,
τὸ σὸν φέρων δώρημα, θανάσιμον πέπλον.
ὄν κείνος ἐνδύς, ὥς σὺ προὔξεφίεσο,
ταυροκτονεῖ μὲν δώδεκ' ἐντελεῖς ἔχων 760
λείας ἀπαρχὴν βοῦς· ἀτὰρ τὰ πάνθ' ὁμοῦ
ἐκατὸν προσήγε συμμιγῇ βοσκήματα.

746 f. Deventer and Hense reject the words βαρεῖαν ξυμφορὰν ἐν ὄμμασιν | πατρὸς. —κοῦ] καὶ L (with κοῦ in marg. from a late hand). This error is in most MSS. (as in Ald.); though a few (including B) have κοῦ. 751 τροπαῖα Dindorf: τρώπαια MSS. Cp. 1102. 753 Κήναιον ἔστιν] κηναῖον ἔστιν L. Many edd.

(cp. 738, 741, 748). But it is unsafe to assume such a rigorous 'symmetry': and the larger utterance is natural here.

746 f. ἐν ὄμμασιν: 241 n.—κατὰ γλῶσσαν, 'as a matter of report,' i.e. παρ' ἄλλων. (The similar phrase ἀπὸ γλώσσης usu. means 'orally,' i.e., not in writing: Her. 1. 123, Thuc. 7. 10.) Cp. Eur. *I. T.* 901 τὰδ' εἶδον αὐτῇ, κοῦ κλύουσ' ἀπαγγέλω.

748 ἐμπελάζεις...καὶ παρίστασαι, i.e., find him, and then stand near to him in his sufferings. The vivid historic pres. suits the tension of mind with which the question is asked: cp. *O. T.* 113 συμπίπτει, and *ib.* 1025 δίδως.—These are Deianeira's last words on the scene.

749 εἰ χρή μαθεῖν σε. Hyllus abhors her, as the murderess of his father; there is no touch of pity in his mood. His words mean that the recital will be painful to *him*, and also that he shrinks from speaking to her at such length. (Cp. 815 f.) According to Greek usage, it was not *δύσιν* for the relatives of a slain person to hold any avoidable intercourse with the slayer. (Cp. Lys. or. 12 § 24:

Isae. or. 9 § 20.) This feeling appears in 815 f.

750 ὄθ' εἶρπε: see on 237 f. For the absence of a prefatory γάρ, cp. 555, 900. ἐπεὶ is more usual than ὅτε in opening such a *ῥῆσις*. The schol.'s remark here, *καινοπρεπὴς ἡ φράσις*, may refer partly to that, and partly to the abruptness of *εἶρπε*.

751 τροπαῖα, the arms taken from the enemy (cp. *Ani.* 143 n.), σκόλα: ἀκροθίνια, the booty, λεία.—This accent for the subst. τροπαῖον is attested by the grammarians, and preserved by L in 1102: though, acc. to rule, the subst. would be τρώπαιον, and the adj. τρώπαιος (*Ph.* 1459 n.).

752 x. ἀκτὴ...ἔστιν, instead of ἦλθεν εἰς ἀκτὴν κ.τ.λ.: cp. Eur. *Hērō.* 1198 ἐπεὶ δ' ἐρημον χώρον εἰσεβάλλομεν, | ἀκτὴ τις ἔστι κ.τ.λ. (instead of εἶδομεν ἀκτὴν τινα): *I. T.* 260 ἐπεὶ τὸν ἐσρέοντα διὰ Συμπληγάδων | βοῦς ὑλοφορβὸς πόντον εἰσεβάλλομεν, | ἦν τις διαρρῶξ κυμάτων πολλῷ σάλῳ | κοιλωπὸς ἀγμός: *ib.* 1449 ὅταν δ' Ἀθήνας τὰς θεοδητὸν μύλην, | χῶρός τις ἔστιν. The epic fashion is to *begin* with

HY. I have seen my father's grievous fate with mine own eyes; I speak not from hearsay.

DE. And where didst thou find him,—where didst thou stand at his side?

HY. If thou art to hear it, then must all be told.

After sacking the famous town of Eurytus, he went his way with the trophies and first-fruits of victory. There is a sea-washed headland of Euboea, Cape Ceneaeum, where he dedicated altars and a sacred grove to the Zeus of his fathers; and there I first beheld him, with the joy of yearning love.

He was about to celebrate a great sacrifice, when his own herald, Lichas, came to him from home, bearing thy gift, the deadly robe; which he put on, according to thy precept; and then began his offering with twelve bulls, free from blemish, the firstlings of the spoil; but altogether he brought a hundred victims, great or small, to the altar.

write Κῆρυον ἔστιν. 756 πολυθύτους] πολυθέτους A, Harl. 757 κῆρυξ] Cp. cr. n. on 189.—[κετ'] ἤκετ' L (not altered from ἔκετ'). 759 προύξεφλεσο] προυξεφλεσο L. 760 ἐντελεῖς] Blomfield conj. ἐκτελεῖς. 761 ἀπαρχήν] In L there has been an erasure between χ and ἡ (ἀσ?).

a description of the place (*Il.* 2. 811 *ἔστι δέ τις...κολώνη*, *Od.* 3. 293 *ἔστι δέ τις πέτρῃ*)—as above, 237. The mixed construction here comes from a wish to make the narrative at once consecutive and graphic.

Κῆρυον: 237 n.—πατρώφ: 288 n.—βωμούς ὄρεζε κ.τ.λ.: 238 n.—τεμενίαν...φυλλάδα=τέμενος πολύφυλλον (schol.).—ἀσμενος πόθῳ, glad, through my longing (causal dat.).

756 πολυθύτους...σφαγῆς: the second part of the compound adj. is akin in sense to the subst.; cp. *χοῶσι τρισπόνδοισι* (*Ap.* 431), *νεοτόμοισι πλήγμασιν* (*ib.* 1283).

757 κῆρυξ ἀπ' οἴκων...οἰκείος: 'his own' herald, returning from Trachis, was not one at whose hand he could have expected such a gift. It is needless to give οἰκείος a special sense, as (a) 'bred up in his household,' or (b) 'sent on a private mission,' as Paley takes it.

759 προύξεφλεσο: for the imperf., cp. *O. T.* 1055 *ἐφίεμεθα*: *O. C.* 1605 *ἐφίετο*: so often *ἐκέλευον*. This compound does not occur elsewhere, but is paralleled by *προεξανίσταμαι*, *προεξαποστέλλω*.

760 x. ταυροκτονεῖ κ.τ.λ. The offering consisted of a hundred victims alto-

gether, including bulls, sheep, and goats (*συμμιγῇ βοσκήματα*),—a 'hecatomb' in the general sense (*Il.* 1. 315 *ἐκατόμβας | ταύρων ἡδ' αἰγῶν*). The sacrifice was to begin with the slaughter of twelve oxen, animals specially selected from the spoil. Such a *θυσία δώδεκα ιερείων* was called *δωδεκῆς* (Eustath. p. 1386. 48, etc.). In *Il.* 6. 93 Helenus directs that an offering of twelve cows shall be promised to Athena.

ἐντελεῖς=τελείους, with no physical blemish or taint: Lucian *Sacrif.* 12 *στεφανώσαντες τὸ ζῶον, καὶ πολὺ γε πρότερον ἐξετάσαντες εἰ ἐντελεῖς εἴη, ἵνα μὴδὲ τῶν ἀχρήστων τι κατασφάττωσι, προσάγουσι τῷ βωμῷ*.

βοῦς is probably masc. here (as in *At.* 62), though in Homer it is usu. fem., unless the contrary is specified. The word *ταυροκτονεῖ* is not decisive, since it might express merely the antithesis between oxen and other victims (cp. such phrases as *οἰνοχοεῖν νέκταρ*). Seneca *Herc. Oel.* 784 *Uti stetit ad aras omne votivum pecus, | Totumque tauris genuit auratis nemus*.

προσῆγε, sc. τῷ βωμῷ: cp. Pollux 1. 29 *τὰ δὲ προσακτέα θύματα, ιερεῖα ἄρτια ἄτομα ὀλόκληρα ὑγιῇ ἄπηρα*. The imperf. means strictly, 'proceeded to bring' (after

καὶ πρῶτα μὲν δέιλαιος ἱλεῶ φρενὶ
κόσμῳ τε χαίρων καὶ στολῇ κατηύχετο·
ὅπως δὲ σεμνῶν ὀργίων ἐδαίετο 765
φλόξ αἵματηρὰ καπὸ πειράς δρυός,
ἰδρὼς ἀνῆει χρωτί, καὶ προσπτύσσεται
πλευραῖσιν ἀρτίκολλος, ὥστε τέκτονος,
χιτῶν ἅπαν κατ' ἄρθρον· ἦλθε δ' ὀστέων
ἀδαγμὸς ἀντίσπαστος· εἶτα φοινίας 770
ἐχθρᾶς ἐχίδνης ἰὸς ὥς ἐδαίνυντο.
ἐνταῦθα δὴ ἔβόησε τὸν δυσδαίμονα
Δίχαν, τὸν οὐδὲν αἷτιον τοῦ σοῦ κακοῦ,
ποῖαις ἐνέγκοι τόνδε μηχαναῖς πέπλον·
ὁ δ' οὐδὲν εἰδὼς δύσμορος τὸ σὸν μόνης 775
δώρημ' ἔλεξεν, ὥσπερ ἦν ἐσταλμένον.

764 κατηύχετο] Meineke conj. κατήρχετο. 767 ἰδρὼς] L has ἰδρῶς, not ἰδρῶς, though the grave accent is short, thick, and nearly horizontal, as the first hand sometimes makes it: the accent on εἰδὼς in 775 is somewhat similar.—ἀνῆει] ἀν ἦει L.—

donning the robe). The hist. pres. ταυροκτονεῖ, too, represents an imperf., not an aor.

763 ἱλεῶ. While ἱλαρός (ῖ) properly refers to aspect ('beaming,' 'cheerful,' as opp. to σκυθρωπός), ἱλεως denotes a placid or gracious mood of the mind: cp. Ehippus (a poet of the Middle Comedy), Ἐμπολή fr. 1 ἐποίησέ θ' ἱλαρόν, εὐθέως δ' ἀφείλε πᾶν | αὐτοῦ τὸ λυποῦν, κάπεδειξεν ἱλεῶν (where Meineke rashly changes θ' ἱλαρόν to θαλερόν).

764 κόσμῳ τε...καὶ στολῇ = κοσμίᾳ στολῇ. So in Eur. Med. 1165 Glaucē puts on the deadly gifts of Medea, δώροις ὑπερχαίρουσα.—κατηύχετο: as Chryses μεγάλ' εἵχετο χείρας ἀνασχών, at the sacrifice described in Il. 1. 447—466; and as Nestor πολλὰ...Ἀθήνη | εἵχετ' on the like occasion in Od. 3. 430—463. Those two passages explain the ritual imagined here (vv. 756—766). (1) Heracles, having put on the robe, brings his victims to the altar. (2) The next act would be to sprinkle the χέρνυς on the sacrificers; who would then take barley-meal (ὀλοχύται) in the hands from the basket, κανοῦν. (3) Then Heracles offers his prayer to Zeus. (4) The actual immolation follows; the barley-meal is sprinkled on the heads of victims; hair, cut from one or more of them, is thrown on the altar-fire; and they are slain.

(5) The μυρία (Ant. 1011), doubly wrapped in fat, are burnt on the altar. This act was in progress, when the agonies of Heracles began.

Several critics alter κατηύχετο to κατήρχετο. The latter, if used in its larger sense, would refer to no. 2 of the stages described above (cp. Od. 3. 445 χέρνυβά τ' ὀλοχύτας τε κατήρχετο); if in its narrower sense, to no. 4 (cp. Ar. Av. 959, Her. 2. 45). The larger sense would be best here.

But κατηύχετο is an immeasurably finer reading. Heracles, standing before the altar as he prays with uplifted hands to Zeus, is thrown into stronger relief than if imagined merely in the brief act denoted by κατήρχετο. The ἱλεως φρήν, too, would be more apparent in the εὐχή than in the rite.

765 ε. σεμνῶν ὀργίων...φλόξ, 'the flame of the solemn rites,' i.e., the flame from the sacrifice on the altar. ὀργια could not literally mean θύματα (the word by which the schol. explains it); but the sense is the same. In Ant. 1013, too, ὀργίων are 'rites,' not 'victims.' The flame is called αἵματηρὰ, because the burning flesh was so. It is needless to take ἀπὸ with ὀργίων.

πειράς δρυός: the wood of the pine (πεύκη) is resinous (ῥητινώδης),—a quality conducive to the bright flame which was

At first, hapless one, he prayed with serene soul, rejoicing in his comely garb. But when the blood-fed flame began to blaze from the holy offerings and from the resinous pine, a sweat broke forth upon his flesh, and the tunic clung to his sides, at every joint, close-glued, as if by a craftsman's hand; there came a biting pain that racked his bones; and then the venom, as of some deadly, cruel viper, began to devour him.

Thereupon he shouted for the unhappy Lichas,—in no wise to blame for thy crime,—asking what treason had moved him to bring that robe; but he, all-unknowing, hapless one, said that he had brought the gift from thee alone, as it had been sent.

προσπίτυσσεται Musgrave: *προσπίτυσσέτο* MSS. 768 *ώστε*] Musgrave conj. *ώστ' έκ*: Herwerden and Blaydes, *ώς έκ*. 770 *άδαγμός* Brunck (from Photius *Lex.* p. 7. 21): *όδαγμός* MSS.—*φονίας* MSS. (*φονίας* L²): made from *φονία* in L. *φόνιος* Pierson (on Moeris, p. 41) and Brunck. 771 *ώς* Wakefield: *ώς* MSS. 772 *βόησε* Brunck: *βήσε* MSS. 773 *του σου*] Wakefield conj. *τούτου*. 774 *ένέγκου* L, with most MSS.: *ένέγκαι* A, and Ald.: *ένέγκαις* (or *-αις*) r.

prized as an omen (*Ant.* 1007 n.). The original meaning of *δρύς* was simply 'tree' (schol. *Il.* 11. 86; Curt. *Etym.* § 275). In 1168 and 1195 it means 'oak'.

767 ε. *ιδρώς*, showing that the irritable action of the poison has begun.—*άρτίκολλος, ώς τέκτωνος*, closely glued to his flesh as if by a craftsman: schol. *ώς υπό τέκτονος καλώς συγκεκολλημένος*. The gen. here is not so definitely equivalent to a gen. with *υπό* as it is in *Ai.* 807 *φωτός ήπατημένη*, or Eur. *Or.* 497 *πληγείς θυγατρός*. It expresses a similar notion, but in a vaguer form: 'like something from (the hand of) a τέκτων': 'like (a work) of his.' Some supply *κολλησαντος*: but this seems difficult, and is not warranted by such examples as *ώς έμου μόνης πέλας* (sc. *οδσης*, *O. C.* 83).

Some have supposed that the *χιτών* is compared to (stone or bronze) drapery on a statue. *τέκτων* could certainly mean a sculptor: Eur. *Alc.* 348 *σοφή δέ χειρί τεκτόνων τόν σόν δέμας | εικασθέν*. But: (1) There would be little point in comparing a real robe to an imitation in art. (2) Cp. fr. 430. 4, where Pelops is responding, with his eyes, to the glance of Hippodameia, and the discreet limit which the lover's instinct observes is compared to the line traced by a craftsman's rule;—*ίσον μετρών όφθαλμών, ώς τέκτονος | παρά στάθμην ίόντος όρθούται κανών*. There, then, as here, the simile is from

a mechanical process: the *τέκτων* is suggested there by *ίσον μετρών*, as here by *άρτίκολλος*.

άπαν κατ' άρθρον: the robe clings so tight as to show the contour of the body: cp. the Homeric phrase, *έντυπός έν χλαίη κεκαλυμένος*, explained to mean, *ώς τε διά του ίματίου του σώματος τόν τύπον φαίνεσθαι* (*Il.* 24. 163, with Leaf's n.).

όστέων might be joined with *άντίσπαστος* (= *άντισπών τά όστά*), but is more simply taken with *άδαγμός*. The latter word means 'a biting pain' (rt *δακ*), esp. an 'itching.' Photius p. 7. 21: *άδαγμός ό όδαξημός, όπερ έστι κνησμός*: ούτω Σοφοκλής. The forms *όδάξω* (act. and midd.) and *άδαξέω* (do.) seem both to have been in use; the former was perhaps chiefly Ionic.

771 *έχιδνης...ώς*: Hyllus does not know what Deianeira had applied to the robe; but, as the venom was that of the hydra, his conjecture comes near the truth.—*έδαίνυτο*: cp. 1088: Eur. fr. 790 *φαγέδαν' άεί μου σάρκα θανήται ποδός*.

772 ε. *βόησε*: *βοών τινα* usu. = 'to shout to (or for) one': Pind. *P.* 6. 36 *βόασε παιδα δν* (called his son to his aid): Xen. *Cyr.* 7. 2. 5 *Κύρον έβόα*. Here it means, 'shouted for him, (asking),' = *βοών ήρώτησε*.—*ένέγκου*: for *ήνεγκον* and *ήνεγκα*, cp. *O. C.* 522.—*μηχαναίς* in a bad sense, as *Ai.* 181.

776 *έλεξεν*, sc. *ένεγκείν*.—*ώσπερ ήν έσταλμένον*, as it had been sent; i.e., without tampering with it by the way.

κακείνος ὡς ἤκουσε καὶ διώδυνος
 σπαραγμός αὐτοῦ πλευμόνων ἀνθήψατο,
 μάρψας ποδός νιν, ἄρθρον ἧ λυγίζεται,
 ῥίπτει πρὸς ἀμφίκλυστον ἐκ πόντου πέτραν· 780
 κόμης δὲ λευκὸν μυελὸν ἐκραίνει, μέσου
 κρατὸς διασπαρέντος αἵματός θ' ὁμοῦ.
 ἅπας δ' ἀνηυφήμησεν οἰμωγῇ λεώς,
 τοῦ μὲν νοσοῦντος, τοῦ δὲ διαπεπραγμένου·
 κοῦδεις ἐτόλμα τάνδρὸς ἀντίον μολεῖν. 785
 ἐσπᾶτο γὰρ πέδονδε καὶ μετάρσιος,
 βοῶν, ἰύζων· ἀμφὶ δ' ἐκτύπουν πέτραι,
 Λοκρῶν τ' ὄρειοι πρῶνες Εὐβοίας τ' ἄκραι.
 ἐπεὶ δ' ἀπέειπε, πολλὰ μὲν τάλας χθονὶ
 ῥίπτων ἑαυτὸν, πολλὰ δ' οἰμωγῇ βοῶν, 790
 τὸ δυσπάρεινον λέκτρον ἐνδατούμενος
 σοῦ τῆς ταλαίνης καὶ τὸν Οἰνέως γάμον,

777 ἤκουσε] ἤκουσε L, the ε written small over σ, with traces of a deleted ν, over which two dots had been placed. The ν may have been made from α.
 778 πλευμόνων A, L³, Harl., and Ald.: πνευμόνων L, with most MSS. 779 ποδός] ποδῶν V³. 780 ῥίπτει MSS., as in *Ani.* 131, and (except Mosq. b, 15th cent.) in *Ai.* 239: ῥίπτει Elmsley. 781 κόμης] Bothe conj. κόρης: Mekler, κόγχης (as = 'the skull,' κόγχος *ap.* Lycophr. 1105): Hense, κοπή: Graff, βολή.—λευκόν] Blaydes writes μετὸν. 782 διασπαρέντος] Meineke conj. διαρραγέντος: Wakefield, διασπα-

Cp. 622 τόδ' ἀγγος ὡς ἔχει δείξει φέρων.
 —Not, 'as had been prescribed' (ἐπε-
 σταλμένον).

778 πλευμόνων: cp. 1054: for the
 form, 567 n.

779 f. ἄρθρον ἧ λυγίζεται, 'where
 the joint is supple,' i.e., at the ankle
 (σφυρὸν), where the ball of the joint
 (ἀσπράγαλος) plays in its socket. This
 mode of definition is Homeric: cp. *Il.*
 5. 305 ἐνθα τε μηρὸς | ἰσχυρὶ ἐνστρέφεται
 (turns in the hip-joint).

780 ἐκ πόντου, 'in' ('rising from')
 the sea; i.e., an isolated rock, not part
 of a promontory. This is better than to
 take the words with ἀμφίκλυστον, 'washed
 on all sides by the sea': ἐκ πόντου would
 then be too weak.

The name 'Lichades' was given to some
 rocky islets just s. of C. Ceneum, in the
 narrow strait dividing it from the pro-
 montory of Cnemides on the Locrian
 coast. Strabo 9. p. 426 ἐνταῦθα καὶ αἱ
 Λιχάδες καλούμεναι τρεῖς νῆσοι πρόκεινται,
 ἀπὸ Λίχα τοῦνομα ἔχουσιν. Cp. Aesch.

fr. 29, quoted on 237 f. Ovid *Met.* 9. 226
*Nunc quoque in Euboico scopulus brevis
 emicat alte | Gurgite, et humanae servat
 vestigia formae; | Quem quasi sensurum
 nautae calcare verentur, | Appellantque
 Lichan.*—Λίχας perh. = λίθος: cp. ὀρνιθος,
 ὀρνίθος (Preller 2. 255 n. 2).

781 f. κόμης...μυελὸν ἐκραίνει, he
 causes the brain to ooze out through his vic-
 tim's hair,—at the moment when the skull
 is cloven. Cp. Eur. fr. 388 κᾶρα τε γὰρ
 σου συγχεῶ κόμαις ὁμοῦ, | βανῶ δὲ πεδόσ'
 ἐγκέφαλον: id. *Cycl.* 402 τὸν δ' αὖ, τέ-
 νοντος ἀρπάσας ἀκρου ποδός, | παίων πρὸς
 δῶν στόνυχᾳ πετραίου λίθου | ἐγκέφαλον
 ἐξέρρανε (where the verbal resemblance
 to this passage is remarkable).—μυελόν:
 ἐγκέφαλος, the proper word for 'brain,'
 is merely an adj. with which μυελός is
 understood. In Plat. *Tim.* 73 c, d the
 ἐγκέφαλος is described as that part of the
 μυελός which is to receive τὸ θεῖον σπέρμα.

διασπαρέντος: the skull, cleft from its
 centre (μέσση), is scattered in fragments.
 Other views are:—(1) The word means

When his master heard it, as a piercing spasm clutched his lungs, he caught him by the foot, where the ankle turns in the socket, and hurled him at a surf-beaten rock in the sea; and he made the white brain to ooze from the hair, as the skull was dashed to splinters, and blood scattered therewith.

But all the people lifted up a cry of awe-struck grief, seeing that one was frenzied, and the other slain; and no one dared to come before the man. For the pain dragged him to earth, or made him leap into the air, with yells and shrieks, till the cliffs rang around, steep headlands of Locris, and Euboean capes.

But when he was spent with oft throwing himself on the ground in his anguish, and oft making loud lament,—cursing his fatal marriage with thee, the vile one, and his alliance with

Oeneus,

σθέντος: Blaydes, *διασχισθέντος*: Heimreich, *διαρραισθέντος*. 783 *ἀνηυφήμησεν*] *ἀνευ φωνῆς ἐν* L: *ἀνευφώνησεν* most MSS., and Ald.: further corrupted, in some MSS., to *ἀνεφώνησεν*. Brunn restored *ἀνευφήμησεν* from Hesych. *s. v.* *ἀνευφήμησαι*: it is confirmed by schol. Eur. *Trö.* 573, who quotes this verse. As to the *ἡν* in *ἀνηυφήμησεν*, see *Ant.* 1164 n. on *ἡδθυνε*. 787 f. Diogenes Laert. 10. 137 quotes the vv. thus: *δάκνων* (Nauck conj. *λάσκων*), *ῥύζων* ἀμφὶ δ' ἔστενον πέτραι, | *Λοκρῶν* τ' ὄρειοι πρῶνες Εὐβοίας τ' ἀκρα. The MSS. of Soph. have no τ' after *Λοκρῶν*. Porson wished to restore it. 792 σοῦ...γάμον. Nauck regards this v. as wholly or partly spurious.

merely 'cloven,' and has been substituted for a word like *διαρραγέντος* on account of the following *αἵματος*. This seems impossible. (2) *διαρραγέντος*, or the like (see cr. n.), should be read. But *διασπαρέντος*, rightly understood, suits both nouns. Athenaeus (66 A) quotes vv. 781 f., as cited by Apollodorus (c. 140 B.C.), without variation from our text. The reading, then, is at least a very old one.

788 *ἀνηυφήμησεν οἰμωγῇ*: the verb can bear this sense even without a defining addition: Eur. *Or.* 1335 *ἀνευφημεί δόμος* (of wailing): Plat. *Phaedo* 60 A *ἀνηυφήμησε* (Xanthippé). The notion is that of a cry which expresses religious awe. Cp. Matthew Arnold, *Mycerinus*: 'And one loud cry of grief and of amaze | Broke from his sorrowing people.'

787 *ῥύζων*: ῥύ, a shrill sound, expressed astonishment or anguish: Aëtes uses it in his 'inarticulate' vexation (*ῥύξεν* δ' ἀφονήτῳ περ ἔμπας ἄχαι: Pind. *P.* 4. 237).

788 *Λοκρῶν τ' ὄρειοι πρῶνες*: the heights of the Cnemis range, on the Locrian coast, just s. of Cape Cenaeum in Euboea. At this point the strait is less than three miles in breadth. The τ' after *Λοκρῶν* (cr. n.) seems genuine.—

ἀκραί, the cliffs which jut into the sea at or near Cenaeum. This fem. form is usual when, as here, the ref. is to promontories. *ἀκρα*, the reading of Diogenes Laertius (cr. n.),—meant doubtless as neut. pl.,—would be rather 'mountain heights.' The neut. *ἀκρον* is rarely said of a foreland (as in *Od.* 3. 278).

Seneca's equivalent for this passage is curious: he describes the hero's cries as re-echoed from Chalcis (50 miles off), from Cape Caphareus (upwards of 100), and from 'all the Cyclades'! (*Herc. Oet.* 803 ff.)

789 f. *ἀπείπε...ρίπτων*: the cause of weariness is regularly expressed by a *pres. part.*: Ar. *Lys.* 778 *μή νυν ἀπείπωμεν ταλαιπωρούμεναι*: Plat. *Legg.* 769 κ *οὐκ ἂν ποτε λέγων ἀπείποι*.

791 f. *δυσπάρεινον*: for the adj., compounded with a subst. akin in sense to *λέκτρον*, cp. *O. T.* 518 *βίου...μακράωνος*, and above, 756 n.—*ἐνδατούμενος*: cp. *O. T.* 205 n.—*τὸν Οἰνέως γάμον*: the gen. is most simply explained by the fact that *γάμος* implies alliance: cp. Eur. *Ph.* 77 *κῆδος Ἀδράστου λαβών*. Others understand, 'the marriage granted to him by Oeneus,' so that the constr. would be as with *δῶρον*.

οἶον κατακτήσαιο λυμαντὴν βίου,
 τότ' ἐκ προσέδρου λιγνύος διάστροφον
 ὀφθαλμὸν ἄρας εἶδέ μ' ἐν πολλῷ στρατῷ 795
 δακρυρροοῦντα, καί με προσβλέψας καλεῖ·
 ὦ παῖ, πρόσσελθε, μὴ φύγῃς τοῦμὸν κακόν,
 μηδ' εἴ σε χρὴ θανόντι συνθανεῖν ἐμοί·
 ἀλλ' ἄρον ἔξω, καὶ μάλιστα μὲν με θές 800
 ἐνταῦθ' ὅπου με μὴ τις ὄψεται βροτῶν·
 εἰ δ' οἴκτον ἴσχεις, ἀλλὰ μ' ἐκ γε τῆσδε γῆς
 πόρθμευσον ὥς τάχιστα, μηδ' αὐτοῦ θάνω.
 τοσαῦτ' ἐπισκῆψαντος, ἐν μέσῳ σκάφει
 θέντες σφε πρὸς γῆν τήνδ' ἐκέλσαμεν μόλις 805
 βρυχώμενον σπασμοῖσι· καὶ νιν αὐτίκα
 ἦ ζῶντ' ἐσόψεσθ' ἦ τεθνηκότ' ἀρτίως.
 τοιαῦτα, μῆτερ, πατρὶ βουλευσας ἐμῷ
 καὶ δρῶσ' ἐλήφθης, ὧν σε ποίνιμος Δίκη
 τείσται· Ἐρινύς τ'· εἰ θέμις δ', ἐπεύχομαι·
 θέμις δ', ἐπεὶ μοι τὴν θέμιν σὺ προὔβαλες, 810

795 ἄρας] ἄρασ L, with ι written over ap.
 MSS. (except Vat., from which Campb. cites καλεῖ).

796 καλεῖ H. Stephanus: κάλει the
 MSS. (except Vat., from which Campb. cites καλεῖ).

799 ἄρον] αἶρον L.—με θές Wakefield: μέθες MSS.

798 θανόντι] θανόντα r.
 801 οἴκτον] Wakefield

794 f. προσέδρου, περικεχυμένης: the
 cloud hung around him.—λιγνύος, the
 smoky flame from the resinous πεύκη
 (766),—just as in *Ant.* 1126 στέροψ λιγνύς
 refers to pine-torches.—διάστροφον, with
 the frenzy of pain: cp. Eur. *H. F.* 932
 ἐν στροφαῖσιν ὁμμάτων ἐφθαρμένος.—στρα-
 τῷ: though the crowd must have been
 partly composed of warriors (259), στρα-
 τός has here the general sense of *leώς*
 (783): cp. *Ant.* 8 n.: *El.* 749.

798 συνθανεῖν: cp. Eur. *Suppl.* 1006
 ἀδιστος γὰρ τοι θάνατος | συνθνήσκειν θνήσ-
 κουσι φίλοις.

799 f. ἔξω, as the context shows, means
 'out of Euboea': for ἄρον, cp. *Ai.* 545
 αἶρ' αὐτόν, αἶρε δεῦρο.—μάλιστα μὲν: cp.
Ant. 327 n. His thought is: 'Take me
 at once to the wilds of Mount Oeta, and
 leave me to perish alone; or, if you shrink
 from that, at least take me out of the
 island.'

The reasons for preferring Wakefield's
 με θές to the MS. μέθες turn on these points.
 (1) The act. μεθίεναι, when said of *per-*
sons, usu. = 'allow to escape' (*O. C.* 906
 ἀτρωτον οὐ μεθήκ' ἄν: *Ai.* 372 μεθήκα

τοὺς ἀλάστορας): or 'leave' to some course;
 as *Ant.* 653 μέθες | τὴν παῖδ' ἐν Ἰδίου
 τῆνδε νυμφεύειν τινί. But this use of the
 verb has no place here. The sense is not,
 'allow me to escape' to some solitude.
 (2) As said of *things*, μεθίεναι can mean,
 'to let go,' 'release from one's grasp';
El. 448 ταῦτα μὲν μέθες: *id.* 1205 μέθες
 τὸδ' ἄγγος. Hermann, who retains μέθες,
 renders it by 'deponere.' But that is too
 gentle a word: μέθες here would differ
 from κατάθες as 'drop' from 'lay down.'
 Cp. 1254 ἐς πυρὰν με θῆς.

ὅπου...μὴ τις ὄψεται: cp. *O. T.* 1410
 ἔξω μέ' που | καλύψατ', ἢ φονεύσατ', ἢ θα-
 λάσσιον | ἐκρίψατ', ἐνθα μή ποτ' εἰσόψεσθ'
 ἔτι (n.).

801 f. εἰ δ' οἴκτον ἴσχεις, if thou hast
 no heart to do that. It would be easy,
 but it is needless, to read εἰ δ' οἴκτος
 ἴσχα σ'.—ἀλλὰ, 'at least': 201 n.—
 αὐτοῦ 'just here' (*O. C.* 78 ἐνθάδ' αὐτοῦ).
 —θάνω: the prohibitive subj. is rare in
 the 1st pers.; but cp. *O. C.* 174 (n.): Eur.
Trö. 172 (μὴ) ἀλγυνθῶ.

803 τοσαῦτ', implying brevity.—ἐπι-
 σκῆψαντος, sc. αὐτοῦ: cp. *Ph.* 1033 πλε-

—saying how he had found in it the ruin of his life,—then, from out of the shrouding altar-smoke, he lifted up his wildly-rolling eyes, and saw me in the great crowd, weeping. He turned his gaze on me, and called me: ‘O son, draw near; do not fly from my trouble, even though thou must share my death. Come, bear me forth, and set me, if thou canst, in a place where no man shall see me; or, if thy pity forbids that, at least convey me with all speed out of this land, and let me not die where I am.’

That command sufficed; we laid him in mid-ship, and brought him—but hardly brought him—to this shore, moaning in his torments. And ye shall presently behold him, alive, or lately dead.

Such, mother, are the designs and deeds against my sire whereof thou hast been found guilty. May avenging Justice and the Erinys visit thee for them! Yes, if it be right, that is my prayer: and right it is,—for I have seen thee trample on the right,

conj. ὄκνον. 806 ἐσώψεσθ’] Meineke conj. ἔτ’ ὄψεσθ’. 808 Δίκη] δική· L. 809 Ἐρινύς τ’· εἰ θέμις δ’, ἐπεύχομαι] Wunder writes, Ἐρινύς τ’, εἰ θεμίστ’ ἐπεύχομαι. 810 ἐπεὶ μοι] ἐπεὶ τοι Pretor, as Bergk and Blaydes propose.—θέμιν] Wunder reads ἐμν.—προῦβαλες A, with most MSS., and Ald.: προδλαβες L. Nauck conj. προυσελεῖς.

σαντος (sc. ἐμοῦ): Xen. An. 4. 8. 5 οἱ δ’ εἶπον, ἐρωτήσαντος, ὅτι κ.τ.λ.—ἐν μέσῳ σκάφῃ, recumbent in the middle of the vessel.

804 σφε is prob. governed by ἐκέλευσεν as well as by θέντες. The acc. after κέλλω usu. denotes either the ship or the place; but cp. Ph. 236 τίς σ’, ὦ τέκνον, προσέσχε κ.τ.λ. (n.).—The boat would be rowed from Cape Ceneaeum to the harbour near Thermopylae (633 n.), a distance of about eighteen miles; thence Heracles would be carried some six miles to Trachis. The shortest sea-passage would be across to the Locrian coast (788 n.); but the longer land-journey would be more trying for the sufferer.

806 ἢ ζῶντ’...ἢ τεθνηκότ’: a way of saying, ‘I cannot tell whether his life will last so long.’ The change to ζῶντ’ ἔτ’ ὄψεσθ’ would weaken the verse.—Cp. 235.

807 π. βουλεύσας: not only in poetry (as Ant. 267), but in prose also, βουλεύειν is said of ‘planning’ (as dist. from ‘executing’) a crime (Dem. or. 19 § 21); and βούλευσις was a legal term in this sense. The βουλή was really that of Nessus (844 f.).—δρῶσ’, not δράσασα, since his torments continue. The dat. πατρὶ ἐμῷ can be taken with δρῶσ’, no

less than with βουλεύσας. For the construction δρῶ ταῦτά σοι (instead of σε), cp. O. T. 1373 n.

ποινίμος, of avenging deities, as Ai. 843.—Δίκη is associated with Ἐρινύς, since the latter especially punishes sins against kinsfolk: cp. Aesch. Ag. 1432 μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην, | Ἄτην τ’, Ἐρινύν θ’, αἰσι τόνδ’ ἐσφάζ’ ἐγώ.—ὦν... τεύσαιτ’: for the causal gen., cp. O. C. 229 ὦν προπᾶθη τὸ τίνεω: Her. 4. 118 τεύσασθαι τῆς πρόσθε δουλοσύνης βουλόμενος. For the spelling, cp. O. T. 810 n.

ἐπεύχομαι: he deliberately gives his wish (τεύσαιτ’) the solemn form of an imprecation.—εἰ θέμις...θέμις δ’: cp. Ph. 1035: fr. 856 εἰ μοι θέμις· θέμις δὲ τάληθ’ ἔλεγειν: Eur. H. F. 141 εἰ χρὴ μ’, ἐρωτῶ· χρὴ δ’, ἐπεὶ γε δεσπότης κ.τ.λ.

προῦβαλες, hast cast from thee, spurned: schol. ἐπεὶ σὺ πρότερα [read προτέρα] τὴν θέμιν ἀπέριψας καὶ παρείδες. Cp. Ai. 830 ῥιφθῶ κυσὶν πρόβλητος. Aesch. Eum. 215 Κόρυς δ’ ἄτιμος τῷδ’ ἀπέριπται λόγῳ. Tac. Ann. 1. 42 cives, quibus tam senatus proiecta auctoritas.—μοι, ethic dat. (= ‘I have seen thee’ do so): cp. O. C. 81 ἢ βέβηκεν ἡμῖν ὁ ξένος;

Others understand: (1) ‘you have *ethrowi* this very justice as a shield (πρόβλημα) over my action’ (Paley); i.e., ‘have made

πάντων ἄριστον ἄνδρα τῶν ἐπὶ χθονὶ
κτείνας, ὅποιον ἄλλον οὐκ ὄψει ποτέ.

ΧΟ. τί σίγ' ἀφέρπεις; οὐ κάτοισθ' ὀθούνεκα

ξυνηγορεῖς σιγῶσα τῷ κατηγόρῳ;

ΤΛ. ἔατ' ἀφέρπειν· οὖρος ὀφθαλμῶν ἐμῶν
αὐτῇ γένοιτ' ἄπωθεν ἐρπούση καλός.
ὄγκον γὰρ ἄλλως ὀνόματος τί δεῖ τρέφειν
μητρῶν, ἥτις μηδὲν ὥς τεκούσα δρᾷ;
ἀλλ' ἐρπέτω χαίρουσα· τὴν δὲ τέρψιν ἦν
τῷμῳ δίδωσι πατρί, τήνδ' αὐτὴ λάβοι.

815

820

στρ. α'. ΧΟ. ἴδ' οἶον, ὦ παῖδες, προσέμειξεν ἄφαρ

2 τοῦπος τὸ θεοπρόπον ἡμῖν

3 τᾶς παλαιφάτου προνοίας,

4 ὃ τ' ἔλακεν, ὅποτε τελεόμηνος ἐκφέρω

5 δωδέκατος ἄροτος, ἀναδοχὰν τελεῖν πόνων

825

818 ἀφέρπεις] ἐφέρπεις γ. 818 f. ἀφέρπειν] ἐφέρπειν γ.—καλός Brunck from schol. (εἴθε οὖρος καλὸς ἐπιπνεύσειεν αὐτῇ): καλῶς MSS.—Nauck places ἐρπούση καλός in v. 815, and ὀφθαλμῶν ἐμῶν in v. 816. 820 τήνδ'] ταύτην δ' Harl. τὴν δ' Hermann.

821—830 L divides the vv. as above, except that the words πῶς γὰρ ἂν ὁ μὴ λείσσω, and the words θανὼν λατρεῖαν, form respectively a separate verse.

it right for me to do so.' (2) 'You have given me the right to do so' (lit., 'placed' that right 'at my disposal').—Wunder, changing θέμιν to ἔριν, explains, 'you have challenged me to this strife.'

818 σίγ': cp. Eurycle's silent exit, *Ant.* 1244: and for the sentiment, cp. fr. 842 αἰδώς γὰρ ἐν κακοῖσιν οὐδὲν ὠφελεί· | ἡ γὰρ σιωπὴ τῷ λαλοῦντι σύμμαχος.

818 f. The place of ὀφθαλμῶν ἐμῶν in the sentence is due to the implied thought, 'So long as I see her no more, she may go where she will.' The poet cares not that the gen. might seem to depend on οὖρος: for like cases, cp. *Ant.* 944 (Δανάας), *Ph.* 598 (τίνος δ').—αὐτῇ is not emphatic ('of her own accord'), any more than αὐτὸν in 262.

καλός seems a true correction of καλῶς, and was probably read by the schol. (cr. n.). Cp. *Od.* 11. 640 κάλλιμος οὖρος. The adv. would have a weak effect at the end of the v., and would belong to ἐρπούση rather than to γένοιτ'.—Cp. Aesch. *Th.* 690 ἴτω κατ' οὖρον, κύμα Κωκυτοῦ λαχόν, | Φοῖβῳ στυγερὴν πᾶν τὸ Λατοῦ γένος.

817 f. γὰρ justifies his unfilial language.—ὄγκον, 'importance' (*O. C.*

1162 n.), 'pomp' (*Ai.* 129 μηδ' ὄγκον ἄρη μηδέν): here, the 'dignity' belonging to the name of mother. The adj. agrees with ὄγκον, since ὄγκ. ὀνόματος = 'name-dignity': cp. Aesch. *Eum.* 325 ματρῶν ὄγκισμα... φόνου.—ἄλλως, 'vainly' (*Ph.* 947 n.), i.e., when she is a mother in name only.—τρέφειν, 'keep,' continue to enjoy.—μηδέν, generic, helping the causal force of ἥτις. Cp. *El.* 1194 μήτηρ καλεῖται, μητρὶ δ' οὐδὲν ἐξισοί.

819 f. ἀλλ' ἐρπ. χαίρουσα: cp. Eur. *Phoen.* 921 χαίρων ἴθ'· οὐ γὰρ σὼν με δεῖ μαντευμάτων.—ἦν at the end of the verse: cp. *O. T.* 298, *O. C.* 14, *El.* 873.—τήνδ': τὴν δ' would be too emphatic: cp. 23 n.

821—862 Third στάσιμον. 1st strophe (821—830) = 1st antistrophe (831—840): 2nd str. (841—851) = 2nd antistr. (852—862). For the metres see Metrical Analysis.

The oracle given twelve years ago is being fulfilled; Heracles is doomed. Deianeira has been the unconscious instrument of fate. And in all this can be seen the work of Aphrodite.

821 τδ': though several persons are addressed, the sing. is used (as in *O. C.* 1463), since ἰδέ could be a mere interjec-

by slaying the noblest man in all the world, whose like thou shalt see nevermore! [DEIANEIRA moves towards the house.

CH. (to DEIANEIRA). Why dost thou depart in silence? Knowest thou not that such silence pleads for thine accuser?

HY. Let her depart. A fair wind speed her far from my sight! Why should the name of mother bring her a semblance of respect, when she is all unlike a mother in her deeds? No, let her go,—farewell to her; and may such joy as she gives my sire become her own!

CH. See, maidens, how suddenly the divine word of the old prophecy hath come upon us, which said that, when the twelfth year should have run through its full tale of months, it should end the series of toils^{1st strophe.}

828 παλαιφάτου] After this word, a letter (σ?) has been erased in L. 824 δ τ' (or δ τ') MSS.: δ τ' Triclinius: δ τ' Hermann (*i.e.* δ τε, = η τε). Blaydes conj. δ γ'. 826 δωδέκατος] Hartung writes δώδεκ' ἔτος (= κύκλους, meaning 'months'): Hense conj. τελλόμενος ('then beginning'). Bergk reads τελεόμενον...δωδέκατον ἄροτον, taking the first word as a subst.: 'when the twelfth completed month should finish the year.'—ἄροτος 1: ἄροτρος L. Cp. 69.—ἀναδοχάν] L has the letter ο in an erasure. Dindorf conj. ἀνάλυσω (tracing ἀναδοχάν to a gloss ἀνοχήν): Meineke, ἀναπνούν.—τελείω] Nauck conj. πελάν.

tion; cp. *Od.* 3. 332 ἀγε τάμνετε: *Ar. Th.* 788 φέρε δὴ νυν, | ...τί γαμείθ' ἡμᾶς; id. *Pax* 383 εἰπέ μοι, τί πάσχειτ', ὦνδρες;

προσέμειξεν, intrans., as in *Ph.* 106 (where see n. on the spelling), 'has come to close quarters with us,' instead of merely threatening from a distance. As παλαιφάτου indicates, the poet was thinking of *Od.* 9. 507 ἡ μάλα δὴ με παλαιφάτα θέσφαθ' ἱκάνει.

822 ε. θεοπρόπον, 'oracular': usu. connected with πρέπω (intrans.), as 'appearing from a god'; though Buttmann explains it by θεὸς πρέπει (trans.), 'a god sends a sign.' Acc. to another view, θεοπρόπος is 'one who prays to a god' (as though the πρὸς were akin to Lat. *proci*: Leaf, *Il.* 1. 85).—τὰς παλαιφάτου προνοίας, the (divine) prescience which was declared (which found utterance) long ago: viz., twelve years ago, at Dodona: see 44 n. Cp. *Eur. Ph.* 637 θεία προνοία, 'with inspired foresight.' *O. C.* 454 (μαντεία) παλαιφάθ'.

824 ε. δ τ', neut. of the epic relat. δς τε: cp. *El.* 151 ἄ τ' (ἡ τ'). There is no metrical ground for reading δ τ' (fem.) here, since the syllable, forming the anacrusis of the verse, is properly short: in the antistrophic v., 834, δν before τέκετο is a long substituted for a short.—Ὀλακεν, of oracular utterance, *Ant.*

1094.—ἐκφέρει, intrans., 'come to an end': schol. παρέλθοι. An intrans. ἐκφέρειν occurs elsewhere only as meaning 'to shoot ahead' in a race: see on *O. C.* 1424 (where ἐκφέρει is best taken as 2nd pers. pres. midd., 'fulfil for thyself'). But the sense found here is parallel with that of the intrans. ἐκδιδόναι and ἐξιέναι, as said of rivers, 'to issue.'

δωδέκατος ἄροτος: the twelfth year from the time when the oracle was given at Dodona: see n. on 44. Apollodorus names the same term, though, acc. to his version, the oracle was given at Delphi (2. 4. 12).

This is the only passage of the play which mentions the period of twelve years. In 44 f. and 164 f., the reference is merely to the fifteen months which, when Heracles left home, were still wanting to those twelve years. It may be asked, then, whence the Chorus derive their knowledge of the twelve years; for Deianeira, in 155 ff., speaks as if they had not then heard of the oracle. The answer is simply that this inconsistency of detail was overlooked by the poet; the term of twelve years was in his mind, as a familiar part of the story; and he forgot that, if the Chorus were to know it, Deianeira ought to have mentioned it.

Needless difficulties have been made

6 τῷ Διὸς αὐτόπαιδι· καὶ τὰδ' ὀρθῶς
 7 ἔμπεδα κατουρίζει. πῶς γὰρ ἂν ὁ μὴ λεύσσω
 8 ἔτι ποτ' ἔτ' ἐπίπονον <πόνων> ἔχοι θανὼν λα-
 τρείαν; 830

ἀντ. α'. εἰ γὰρ σφε Κενταύρου φονία νεφέλα
 2 χρίει δολοποιὸς ἀνάγκα
 3 πλευρά, προστακέντος ἰοῦ,
 4 ὃν τέκετο θάνατος, * ἔτρεφε δ' αἰόλος δράκων,
 5 πῶς ὃδ' ἂν ἀέλιον ἕτερον ἢ τὰ νῦν ἴδοι, 835
 6 δεινοτάτῳ μὲν ὕδρας προστετακὼς
 7 φάσματι; μελαγχαίτα * δ' ἄμμιγά νιν αἰκίζει

829 f. λεύσσω] In L the first hand wrote λεύσσω: another σ has been inserted above the line.—[ἐτι ποτ'...λατρείαν] L has ἐτι ποτέ [here a space for 7 or 8 letters, but no erasure] ἐτ' ἐπίπονον ἔχοι | θανὼν λατρείαν. The other MSS. have the same text, except that a few give ποτ' for ποτέ, and ἔχει for ἔχοι. Gleditsch inserts πόνων after ἐπίπονον. See comment. **831** φονία νεφέλα] φονία νεφέλαι L. Most MSS. have φονία νεφέλα (the reading of Ald., and of the edd. before Brunck), or φονία νεφέλα: a few φονίαν νεφέλαν. Musgrave proposed φονία νεφέλα, as Brunck reads. For φονία Wecklein writes δυοφερᾶ. **833** πλευρά Triclinius and Erfurdt: πλευρᾶ

by assuming that the allusion here must be to the fifteen months of 44 f. and 164 f. Even then, however, it has to be supposed that 'twelve months' are put loosely for 'fifteen.'

ἄροτος, 'year': 69 n.—**ἀναδοχὰν τελεῖν** (fut.) πόνων: the subject to the inf. is αὐτόν supplied from **ἄροτος**: 'that it (the twelfth year) should end the succession of toils.' **τελεῖν** could not be intrans., with **ἀναδοχὰν** for subject. The apparently intrans. use of the verb is limited to such phrases as the following: **El.** 1419 **τελοῦσ' ἀραί** (are doing their work): **Aesch. Th.** 659 **εἰσόμεισθ' ὅπη τελεῖ** ('how the god will ordain'): cp. **Ch.** 1021, **Pers.** 225.

826 f. αὐτόπαιδι: schol. **γνησίῳ παιδί**: cp. **αὐτανέψιος**.—**ὀρθῶς**, i.e., at the due moment (cp. 173): **ὀρθός** is oft. thus said of oracles coming true: **O. T.** 853: **O. C.** 1424: **Ant.** 1178.—**ἔμπεδα**, without fail: cp. 487.—**κατουρίζει**, intrans., are coming into haven before a fair wind: schol. **ὥσπερ οὐρίῳ πνεύματι προσορμεῖ ἡμῖν κατ' ὀρθὸν ἀνύμενα**. This compound does not occur elsewhere: but cp. **Ar. Th.** 1226 **τρέχε νυν κατὰ τοὺς κόρακας ἐπουρίσας**.

829 f. ὁ μὴ λεύσσω = ὁ μὴ βλέπων, the dead. Though this absol. use of

λεύσσειν is found only here, it does not warrant suspicion.—**ἐπίπονον...λατρείαν**. The insertion of **πόνων**, due to Gleditsch, is made probable by the text of the antistrophe: see on 839 f. For the phrase, cp. 356 **πόνων | λατρεύματ'**. And for **ἐπίπονον** along with **πόνων**, cp. **Ant.** 502 n. Other views of this verse are given in the Appendix on 839 f.

831 φονία νεφέλα, dat. of circumstance, 'with a cloud of death around him': cp. **Il.** 16. 350 **θανάτου δὲ μέλαν νέφος ἀμφεκάλυψε**. There is perhaps a reminiscence of **Pindar V.** 9. 37 **φόνου | παρποδίου νεφέλαν** (referring to battle). The image might be partly suggested by the vivid description, which the Chorus have just heard, of Heracles in his agony, with the altar-smoke hanging around him: the **πρόσεδρος λιγυρὴ** (794) was indeed, for him, a φονία νεφέλη.

Others understand: (1) 'in the Centaur's deadly net.' νεφέλη was a kind of bird-net used by fowlers: in **Anthol.** 6. 11. 2 it is called **λεπτόμιτος**, 'of fine texture,' and distinguished from the hunter's **δολεχὸν δίκτυον**. Cp. 1052 **ὕφαντον ἀμφιβληστρον**, and 1057 **πέδην**. But it seems doubtful whether this use of νεφέλη would have been suitable to Tragedy.

for the true-born son of Zeus! And that promise is wafted surely to its fulfilment. For how shall he who beholds not the light have toilsome servitude any more beyond the grave?

If a cloud of death is around him, and the doom wrought by the Centaur's craft is stinging his sides, where cleaves the venom which Thanatos begat and the gleaming serpent nourished, how can he look upon tomorrow's sun,—when that appalling Hydra-shape holds him in its grip, and those murderous goads, pre-

1st anti-strophe.

MSS. 834 τέκετο MSS.: έτεκε Hartung.—έτρεφε Lobeck: έτεκε MSS. 835 δέλιον 1: δλιον L. For δέλιον, Wunder writes (on a conject. of Hermann's) έτι φάος.—τά νυν] Blaydes writes τόν νυν.—Hermann, δέλιον έτερον δδε γε πώς έδοι ποτ' άν. 836 δεινοτάτω] L has o in an erasure, from ω.—δδρας] Hermann writes άρθρα. 837 φάσματι MSS.: see comment.—μελαγχαίτα δ' Wakefield: μελαγχαίτα τ' L, with most MSS. (but a few have θ' for τ', or omit the particle). For μελαγχαίτα, variants were μελαγχαίτου (R, with α written above; the converse in T): and μελαγχαίτας (B). 838 1. L has άμμιγά νυν αικίζει νέσου θ' ύπο φοίνια δολόμυθα κέν|τρ' έπιξέσαντα. The space between αικίζει and νέσου is equal to 8 or 9 letters, as if νέσου θ' ύπο formed a separate verse. V² has νέσσου θ' ύποφοίνια: the other MSS. have, like L, νέσου (or νέσσου) θ' ύπο φοίνια. Triclinius, keeping Νέσσου θ' ύπο, omitted φοίνια. Heath and Brunck, Νέσσου φόνια (omitting θ' ύπο). Hermann, ύπόφονα (omitting Νέσσου θ'), and δολιόμυθα for δολόμυθα.

(2) 'The deadly envelopment,'—i.e., the robe, compared to a cloud which obscures the sun.

Κενταύρου...δολοποιός άνάγκα, the Centaur's insidious constraint; i.e., the inevitable doom, brought upon him by the Centaur's guile. The adj. is properly active in sense, 'contriving fraud'; cp. παιδοποιός, σιτοποιός. In O. C. 698 the passive sense of αυτοποιόν ('self-produced') is exceptional.—χρλεί, irritates, torments: Aesch. P. V. 567 χρλεί τις αύ με τάν τάλαιναν οίστρος. This sense, like that of 'anointing,' comes from the primary sense, to 'graze,' or 'rub.'—πλευρά from πλευρόν: for the second acc., cp. Ph. 1301 μέθεσ με... χείρα.

834 The MSS. have δν τέκετο θάνατος, έτεκε δ' αλόλος δράκων. This has been explained as if θάνατος were the father and the δράκων (hydra) the mother. But usage does not warrant such a pointed antithesis between τίκτομαι (midd.) and τίκτω. The poets apply either voice to either parent: see, e.g., Il. 6. 154 ό δ' άρα Γλαύκων τέκεθ' ύιόν, | αύτάρ Γλαύκος έτικτεν άμύμονα Βελλεροφόντην: id. 2. 728 έτεκεν Ρήνη, and 742 τέκετο κλυτός Ιπποδάμεια. Lobeck's correction of έτεκε to έτρεφε is a certain one.—αλόλος: cp. 11.

835 δέλιον, with α, the rarer quantity: cp. Ant. 100 n.

836 1. ύδρας...φάσματι, the monstrous hydra: cp. 508 φάσμα ταύρου. προστετακώς, 'close-locked' in the deadly grip of the monster. The word came to the poet's mind through a consciousness of the literal meaning,—viz., that the hero's flesh is 'glued' to the robe. This very trait, so thoroughly Sophoclean, confirms the soundness of the text. (Cp. Ant. 117 n.) The context (μελαγχαίτα δ' etc.) further confirms it. As the Chorus picture the torments of Heracles, two dread shapes rise before their thought,—the hydra, who nursed the venom, and the Centaur, through whose blood it works.—For the proposed emendations of φάσματι, see Appendix.

μελαγχαίτα (gen.): Hes. Scut. 186 μελαγχαιτην τε Μίμαντα. Cp. above, 557 n.

838 άμμιγα = άνάμιγα (cp. 519): Dem. or. 21 § 52 (in α μαντεία), ιστάται ώραίων Βρομίω χάριν άμμιγα πάντας ('promiscuously,' i.e. of mixed fruits). Here the sense seems to be, 'confusedly'; there is a tumult of pangs: cp. 1053 ff. The objection of taking it as merely 'therewith,' or 'at the same time,' is that the κέντρα are only the workings of the hydra's venom.

- 8 Νέσσου *υποφόνια *δολιόμυθα κέντρ' ἐπιζέσαντα. 840
 στρ. β'. ὦν ἄδ' ἂ τλάμων ἄοκνος, μεγάλην προσορώσα δύμοισι
 βλάβαν νέων
 2 *αἴσσουσιν γάμων, τὰ μὲν *αὐτὰ προσέβαλε· τὰ δ'
 ἀπ' ἀλλόθρου
 3 γνώμας μολόντ' ὀλεθρίαισι συναλλαγαῖς 845
 4 ἧ̃ που ὀλοᾶ στένει,
 5 ἧ̃ που ἀδινῶν χλωρὰν
 6 τέγγει δακρύων ἄχραν.
 7 ἂ δ' ἐρχομένα μοῖρα προφαίνει δολίαν 850
 8 καὶ μεγάλην ἄταν.

841—851 L divides the vv. thus:—ὦν ἄδ'—| μεγάλην—| νέων—| τὰ μὲν—| γνώμας—| ἧ̃ που ὀλοᾶ—| ἧ̃ που ἀδινῶν—| τέγγει—| ἂ δ'—| μοῖρα—| καὶ...ἄταν.
 841 ἄοκνος Musgrave: ἄοκνον MSS. 842 προσορώσα] Blaydes writes προσορώσα.—δύμοισι Triclinius: δόμοις MSS. 843 αἴσσουσιν Nauck: αἴσσόντων MSS.—γάμων] Hartung gives κακῶν, thinking that the schol. read thus: so, too, G. Wolff, *De Schol.* p. 58.—αὐτὰ Blaydes (Nauck having already proposed αὐτῇ):

839 f. It has long been the general belief that the words νέσου (or νέσσου) θ' ὑπο, found in the MSS., have arisen from a gloss,—the name of Nessus having been introduced to explain μελαγχάτα. But otherwise there has been little agreement. The views of various critics are given in the Appendix.

Here I may briefly state my own conclusions. (1) μελαγχάτα, 'the black-haired one,' could probably stand without a substantive, or proper name,—esp. as Κενταύρου has occurred not far back; though it would be somewhat harsh.

(2) Comparing v. 830 with v. 840, we see that the words ἔχει θανῶν λατρεῖαν in 830 correspond metrically with -α κέντρ' ἐπιζέσαντα. The words ἐτι ποτ' ἐτ' ἐπίπονον in 830 ought therefore to correspond with what stands between αἰκίζει in 839 and the ἄ before κέντρ' in 840: viz., acc. to the MSS., νέσου (or νέσσου) θ' ὑπο φοίνια δολιόμυθ-.

(3) Now, if νέσου θ' ὑπο were ejected, this correspondence would be obtained by reading ὑπόφωνα (instead of φοίνια) δολιόμυθα. The form ὑπόφονος, though not extant, is correct (cp. ἀπόφονος in Eur. Or. 163, 192). The κέντρα would be ὑπόφωνα as being 'secretly fraught with death.' The hiatus in αἰκίζει | ὑπόφωνα is not unexampled, though it has not the usual excuse of a slight pause: cp.

833 f., 846 f.; Ph. 832 n. Such a hiatus has been assumed here by Hermann and others. It might be avoided, however, by reading φόνια δολιόμυθα. The forms δολιόμυθος and δολιόμυθος are equally correct: cp. δολιόμυθις and δολιόμυθις, δολιόφρων and δολιόφρων. In this case, the origin of ὑπο would remain obscure.

(4) But a closer adherence to the MS. text becomes possible, if, with Gleditsch, we read Νέσσου ὑποφόνια δολιόμυθα κέντρ' ἐπιζέσαντα, and in 830 ἐτι ποτ' ἐτ' ἐπίπονον < πόνων > ἔχει θανῶν λατρεῖαν. The form ὑποφόνιος occurs in the neut. pl. ὑποφόνια, as a subst., meaning the ποινή paid to the kinsfolk of a slain man (Harpocr.). The great recommendation of this reading is that it fully accounts for the traditional text here,—the insertion in the MSS. of θ' before ὑπο being a trivial error of a common type; while in 830 πόνων might easily have dropped out after ἐπίπονον.

841 ὦν...ἄοκνος, *quoniam securus* (cp. 23): she had no apprehension of such results. The MS. ἄοκνον, an epithet of βλάβαν, is explained as 'not shrinking,' i.e., 'not delaying,' 'hastening on.' But (a) such a personification is strange; and (b) ὦν has then to be taken, somewhat awkwardly, with τὰ μὲν in 843.

842 προσορώσα is confirmed, as against the plausible προσορώσα (Blaydes),

pared by the wily words of black-haired Nessus, have started into fury, vexing him with tumultuous pain?

Of such things this hapless lady had no foreboding; but she saw a great mischief swiftly coming on her home from the new marriage. Her own hand applied the remedy; but for the issues of a stranger's counsel, given at a fatal meeting,—for these, I ween, she makes despairing lament, shedding the tender dew of plenteous tears. And the coming fate foreshadows a great misfortune, contrived by guile.

οὐ τι MSS. **844** προσέβαλεν (not προσέβαλε) L., corrected from προσέβαλλον: προσέβαλε r, and Ald. Wunder writes προσέλαβεν: Hartung, προσέλαβε.—ἀπ' A, and Ald.: ἐπ', with ἀ written above, L: ἐπ' B, K, T.—ἀλλόθρου Erfurdt: ἀλλοθρόου MSS. **845** ὀλεθρίασι Triclinius: ὀλεθρίασι MSS.: Hermann conj. στυγναῖσι: Wunder, οὐλαῖσι.—συναλλαγαῖς Wunder: ξυλλαγαῖς MSS. **846** ἡ που, in both vv., L: ἡ που A, and Ald.—ἀδινῶν] ἀδινῶς Harl.

by the fact that Deianeira had seen Iolè's arrival. She did not merely 'foresee' evil; she had 'beheld' it coming.

843 ff. αἰσούντων, Nauck's correction of αἰσούντων, is acceptable, because 'swift coming' should be that of the βλάβη, rather than of the γάμοι: since γάμων here means simply the new tie,—not a formal marriage which was in prospect: cp. 460 ἐγγυε (n.), Ant. 185 τὴν ἄτην ὁρῶν | στεῖχουσιν ἀστοῖς. νέων αἰσούντων γάμων would be a gen. absol., 'as a new marriage was hastening on.'

τὰ μὲν αὐτὰ προσέβαλε: the remedial measures were her own; their results, due to Nessus, were not foreseen by her. προσέβαλε = 'applied,' as a remedy to a disease: cp. 580. Others explain, 'brought upon herself' (sc. ἐαυτῇ): but this would require αὐτῇ in place of αὐτά.

The MS. reading, τὰ μὲν οὐ τι προσέβαλε, is explained to mean, 'part she did not comprehend' (schol. οὐκ ἔγνω, οὐ συνῆκεν): i.e., she had, indeed, a secret purpose, but she did not know the deadly nature of the unguent. To this there are two objections. (1) The supposed sense of προσέβαλε is unexampled: cp. 580 n. (2) The proper antithesis is lost; for τὰ ἀπ' ἀλλόθρου γνώμας μολόντ' ought to be opposed to her own designs or acts; but those things which she 'did not comprehend' were just those which 'came from the alien will.'

ἀλλόθρου here merely = ἀλλοτρίας: cp. Ph. 540 n.—ὀλεθρίασι συναλλαγαῖς, causal dat., 'through her fatal meeting, converse,' with Nessus at the Evenus

(562 ff.).—Others explain: (1) 'by a fatal reconciliation'; either (a) between Deianeira and Nessus, or (b) between Deianeira and Heracles,—in so far as she resolved to pardon him. (2) 'By fatal conjunctures, issues': cp. O. C. 410 n.

ὀλεθρίασι is the simplest correction of the unmetrical ὀλεθρίασι: see Metr. Analysis.

846 ἡ που: Ph. 1130 n.—ὄλοα is best taken here as adverbial neut. plur., 'desperately': though in El. 844 ὄλοα is nom. fem.—στένει is metrically suspicious: the corresponding word in the antistr. is νύμφαν (857). But no correction is probable. Hermann, writing ἡ που ἔρ' ἄλασταιναι, cites Hesychius: ἀλασταίνει: δυσπαθεῖ. Arndt proposes ἡ που ὄλο' ἄσταίναι,—another word which the grammarians explain by δυσπαθεῖ, but which is wholly obscure. The conject. of Blaydes, αἰάζει, would serve; but then στένει must be viewed as a gloss.

847 ἡ. χλωρὰν...ἄχραν, a fresh, delicate dew; the tears fall in pearly drops. Eur. Med. 906 ἀπ' ὅσων χλωρὰν ὠρμήθη δάκρυ. Pind. N. 8. 40 χλωραῖς ἑέρσαις.

τέγγει...ἄχραν: cp. Ai. 376 ἐρεμνὸν αἶμ' ἔδευσα: Eur. I. T. 159 χοῶς | ...ὕδραίνειν: Pind. N. 10. 75 θερμὰ δὲ τέγγων δάκρυα.

850 ἡ. The μοῖρα is still ἐρχομένη, since Heracles is not yet dead. The ἄταν is his death,—δολίαν, as wrought by the guile of Nessus.—προφαίνει, 'fore-shows,'—enables us to forebode.—Hermann understood, 'reveals the secret villainy (of Nessus).'

- ἀντ. β. ἔρρωγεν παγὰ δακρύνων· κέχνται νόσος, ὧ πόποι, οἶον
 ἀναρσίων
 2 οὐπω ἀγακλειτὸν † Ἡρακλέους ἐπέμολε πάθος οἰκτίσαι.
 3 ἰὼ κελαινὰ λόγχα προμάχου δορός, 856
 4 ἃ τότε θοὰν νύμφαν
 5 ἄγαγες ἀπ' αἰπεινᾶς
 6 τάνδ' Οἰχαλίας αἰχμᾶ·
 7 ἃ δ' ἀμφίπολος Κύπρις ἄναυδος φανερά 860
 8 τῶνδ' ἐφάνη πράκτωρ.

HM. A. πότερον ἐγὼ μάταιος, ἧ κλύω τινὸς
 οἴκου δι' οἴκων ἀρτίως ὀρμωμένου;
 τί φημί; 865

HM. B. ἡχεῖ τις οὐκ ἄσημον ἀλλὰ δυστυχή
 κωκυτὸν εἶσω, καί τι καινίζει στέγη.

853 ff. οἶον ἀναρσίων | οὐπω ἀγακλειτὸν | Ἡρακλέους ἀπέμολε πάθος οἰκτίσαι L, with most MSS. Instead of Ἡρακλέους, a few (including A) give Ἡρακλέα. For ἀπέμολε, Triclinius restored ἐπέμολε. For οἰκτίσαι, Lorenz and Wunder give αἰκτίσαι. 856 λόγχα προμάχου] Subkoff writes παμμάχου λόγχα. 857 θοὰν νύμφαν] νύμφαν θοὰν B, Lc. 863 HM. A.] The MSS. give vv. 863—870 to

852 ἔρρωγεν παγὰ δακρύνων: cp. 919: *Ant.* 802 ἴσχειν δ' | οὐκέτι πηγὰς δύναιμι δακρύνων. The natural sense is, 'The stream of tears has burst forth'; i.e., 'we all weep for this calamity.' The words could not well mean merely, 'a source of tears has been opened'; i.e., a woe has befallen, which will claim tears.

853 ff. κέχνται νόσος, the plague has been diffused through his whole frame: cp. *Ph.* 193 πάγον χυθέντος, 'spread abroad.'—ὧ πόποι: *O. T.* 167 n.—ἀναρσίων, foes: *Il.* 24. 365 δυσμενέες καὶ ἀνάρσιοι. This worst of woes has come to him from his own home: cp. 1058—1063.

The doubt as to the reading here is confined to the words between πόποι and ἐπέμολε. The traditional text is, οἶον ἀναρσίων | οὐπω ἀγακλειτὸν Ἡρακλέους. The v. l. Ἡρακλέα, found in a few of the later MSS., was apparently prompted by ἀγακλειτὸν. In the corresponding vv. of the strophe (841 ff.), the MS. text is, μεγάλην προσορῶσα δόμοις βλάβαν | νέων αἰσόντων γάμων, τὰ μὲν οὐ τι: where the only doubt affecting metre is between δόμοις and δόμοισι.

It seems almost certain that Ἡρακλέους was a gloss, and that τὰ μὲν οὐ τι in the strophe answered metrically to ἀγακλειτὸν here. The proposed emendations of this

passage are classified in the Appendix. Those which eject Ἡρακλέους follow one of two methods. (1) To read δόμοις, not δόμοισι, in 842: to insert a long syllable, beginning with a vowel (as ἐξ), before ἀναρσίων: and to supply something, equal to — (as ποτ' ἀνδρ'), between οὐπω and ἀγακλειτὸν. (2) To read δόμοισι in 842: and to make such an addition to οὐπω as shall metrically balance αἰσόντων γάμων. On this plan, I suggest <ὅπ' > οὐπω <τοῦδε σώμ' > ἀγακλειτὸν. The prep. goes with ἀναρσίων, which, without a prep., would here be somewhat harsh (as = 'from his foes'). Ἡρακλέους would have been a gloss on τοῦδε. Sophocles is fond of the periphrasis with σώμα, which would be fitting here: cp. 1194, 1210: *O. C.* 355: *El.* 1233.

οἰκτίσαι, epexegetic, 'for us to pity' (rather than, 'for him to lament'): cp. *O. C.* 144 οὐ πᾶν μοίρας εὐδαιμονίαι | πρώτης (sc. εἰμί).

856 ff. κελαινὰ, 'dark,' referring at once to the colour of the metal, and to old stains. This general character of the epithet is seen in Eur. *Bacch.* 628, ἱερὰ ξίφος κελαινὸν ἀρπᾶσας: where no blood has yet been shed.—προμάχου, 'fighting in the front of battle.' Others understand, 'fighting on behalf of men,' 'champion of the oppressed' (cp. 1011); the sense,

Our streaming tears break forth: alas, a plague is upon him ^{and anti-} more piteous than any suffering that foemen ever brought upon ^{strophe.} that glorious hero.

Ah, thou dark steel of the spear foremost in battle, by whose might yonder bride was lately borne so swiftly from Oechalia's heights! But the Cyprian goddess, ministering in silence, hath been plainly proved the doer of these deeds.

FIRST SEMI-CHORUS. Is it fancy, or do I hear some cry of grief just passing through the house? What is this?

SECOND SEMI-CH. No uncertain sound, but a wail of anguish from within: the house hath some new trouble.

the Chorus. Brunck first distributed the passage between two hemichoria.—*πρόρεον ἐγὼ μάταιος*] Meineke thinks that an exclamation by the Nurse, such as *ὦ μοι*, preceded these words. Hense would supply a *προαναφώνημα* for the Chorus, such as *τίς ἤχη*; 865 *τί φημί*;] Nauck conj. *τί φῶμεν*; Schenkl, *τί φῆς σύ*;

probably, in which Heracles was styled *Πρόμαχος* at Thebes (Paus. 9. 11. 4). But the war upon Oechalia hardly illustrated that character.—*αἰχμῇ*, in the sense of 'prowess,' 'warlike might,' can follow *λόγχα προμάχου δορός*, since the latter is really an image for the warrior himself. Cp. 355 *αἰχμάσαι* (n.).—*θοῶν* here is merely adverbial, = *ταχέως*. So *Od.* 2. 257 *λύσεν δ' ἀγορὴν αἰψήρορην* = *Il.* 2. 808 *αἶψα δ' ἔλυσ' ἀγορὴν*. *Od.* 8. 38 *θοὴν ἀλεγόνετ' εὐδαίτα*, 'quickly fall to feasting.'—*αἰπεινῶς*: cp. 327 n.

860 *ἄμφιπολος* and *ἀναυδος*, both epithets of *Κύπρις*, are to be taken closely together, —'ministering in silence,'—viz., to the purposes of the gods,—not to the desire of Heracles. Some regard *α* as a pron., with which *Κύπρις* is in apposition, ('but *she*, etc.,) like *Ph.* 371 *ὃ δ' εἰπ' Ὀδυσσεύς* (n.): but it is simpler to take it as an ordinary article. For the order of words, cp. *O. T.* 1199 *τὰν γαμψώνυχα παρθένον χρησμῳδόν* (n.).

The 'silence' of Aphrodite means that the passion of Heracles had not been avowed as his motive for the war (cp. 358). She has been revealed as the *φανερὰ πράκτωρ*, because that motive has now been disclosed as supreme. For *πράκτωρ* fem., cp. *O. T.* 81 n.

863—946 Fourth *ἐπεισόδιον*. The death of Deianeira.

863—870 These eight verses form an epode to the stasimon; three persons take part in the delivery, viz., the two *παραστάται*, or leaders of *ἡμιχόρια* (H.M. A, H.M. B), and the coryphaeus (X.O.). The third part (868—870) is best as-

signed to the coryphaeus, who usually announces a new comer, and who would naturally conduct the dialogue with the *τροφός*. Similar epodes to stasima are *Eur. H. F.* 815—821, and *Hipp.* 1143—1152, in each of which three parts can be distinguished. (See W. Christ, *Metrik*, § 723, p. 653 2nd ed.)

The motive of the whole passage from 863 to 898 is the dramatic necessity of making an impressive preparation for the Nurse's *ῥῆσις*. It rests with the Chorus alone to do this, since no actor is present.

Hermann supposed that, after the three leading choreutae had spoken (863—870), each of the other twelve in turn took part in the dialogue. But this seems improbable.

863 *μάταιος*, foolish, deluded: cp. 407 n. For this fem., cp. 207 *κοινός* (n.). In 565 we have *ματάλας* and in 887 *ματάλα*, but in *O. C.* 780 *ματαίων... ἡδονῆς*.

865 *τί φημί*; 'what do I say?' i.e., 'what am I to say?' Cp. *O. T.* 1471 *τί φημί*; | *οὐ δὴ κλύω πον...*;—where, as here, it expresses perplexity at a sound suddenly heard. It is only a more vivid form of *τί φῶ*; (*O. C.* 315). Hermann wrote *τί φημί*; i.e. 'do I say anything (true)?'—like *λέγω τι*; (*O. T.* 1475). But the pron. could not then stand first.

866 *οὐκ ἄσσημον*, not doubtful (between joy and woe), *ἀλλὰ δυστυχῆ*, but (clearly) woful. Cp. *I'h.* 209 *διάστημα γὰρ θροεί*.—*εἶσω*: cp. 202 n.—*καίνει*: schol. *ἐοικέ τι νεώτερον ἔχειν ὁ οἶκος*: the house is *experiencing* something for the first time,—i.e., is suffering some new calamity. So Aesch. *Ag.* 1071 *καίνισον*

ΧΟ. ξύνες δὲ

τήνδ' ὡς τ' ἀθήθης καὶ συνωφρυνωμένη
χωρεῖ πρὸς ἡμᾶς γραῖα σημανούσά τι.

870

ΤΡΟΦΟΣ.

ὦ παῖδες, ὡς ἄρ' ἡμῖν οὐ σμικρῶν κακῶν
ἤρξεν τὸ δῶρον Ἡρακλεῖ τὸ πόμπιμον.

ΧΟ. τί δ', ὦ γεραία, καινοποιηθὲν λέγεις;

ΤΡ. βέβηκε Δηράναιρα τὴν πανυστάτην
ὁδῶν ἀπασῶν ἐξ ἀκινήτου ποδός.

875

ΧΟ. οὐ δὴ ποθ' ὡς θανούσα; ΤΡ. πάντ' ἀκήκοας.

ΧΟ. τέθνηκεν ἡ τάλαινα; ΤΡ. δεύτερον κλύεις.

κομμός. ΧΟ. τάλαιν', ὀλεθρία· τίνι τρόπῳ θανεῖν σφε φής;

ΤΡ. σχετλιώτατά *γε πρὸς πρᾶξιν. ΧΟ. εἰπέ τῷ μόρφῳ,
γύναι, ξυντρέχει.

880

ΤΡ. αὐτὴν διηΐτωσε. ΧΟ. τίς θυμός, ἦ τίνες νόσοι,

869 ἀθήθης MSS. ἀήθης Lond. ed. of 1722; the same conject. was afterwards made independently by Ast and by Wunder.

870 σημανούσα Triclinius: σημαίνουσα MSS.

871 ἡμῖν r: ἡμῖν L.

872 καινοποιηθὲν] Hense conj. καινὰ ποῖ' ἡμῖν: Mekler, καινὸν ὀκοθεν: Nauck, πῆμα καινὸν ἀγγελεῖς.

873 τάλαιν', ὀλεθρία] Blaydes conj. (inter alia) τάλαιν' ὀλέθρου: Hense, τάλαιν', ὀλωλε: Gleditsch, τάλαινα δῆτα (which Wecklein receives).

874 σχετλιώτατα πρὸς γε πρᾶξιν MSS.: J. H.

ζυγόν. In Lycophron 530, καινίσει δόρυ, a v. l. is κινήσει.

869 The MS. reading, ἀήθης, cannot be right. The word means either (1) 'unusual,' or (2) 'unaccustomed' to a thing. Here it has been taken in the first sense, as meaning, 'with strange aspect,' 'unlike herself,'—i.e., gloomy, instead of cheerful. It seems inconceivable that a classical writer should have so used ἀήθης.

The conjecture ἀήθης has been generally received; but this presents almost equal difficulties. As applied to persons, it regularly means, 'disagreeable'; Arist. *Eth. N.* 2. 7 (p. 1108 a 29) ὁ... ἐν πᾶσι ἀήθης δύσερς τις καὶ δύσκολος: *Magn. Mor.* 2. 3 (p. 1200 a 15) ὑπερόπτας καὶ ἀηδεῖς. Here it ought to mean, 'of sad aspect'; it never occurs, however, in that sense. Hesychius has, indeed, ἀηδές· στυγρὸν, λυπηρὸν: but this paraphrase of the neuter proves nothing. In *O. T.* 82 ἡδύς is not 'joyous-looking,' but 'welcome.'

Surely ἀήθης was merely a corruption of ἀ(γ)ηθής, which does not seem to

occur, but which is as correct as εὐγηθής or πολυγηθής.—Cp. Eur. *Alc.* 777 στυγρῷ προσώπῳ καὶ συνωφρυνωμένῳ.

870 σημανούσα, as a correction of σημαίνουσα, is not merely recommended by usage, but is necessary, unless the τροφός be supposed to make signs before she speaks.

872 Ἡρακλεῖ τὸ πόμπιμον = τὸ Ἡρ. πόμπ.: cp. *O. C.* 714 ἱπποῖσιν τὸν ἀκεστήρα χαλινόν: *At.* 1166 βροτοῖς τὸν ἀεμνηστον | τάφον. πόμπιμον here = πεμπτόν, as in Eur. *Hipp.* 579 πομπίμα φάτις δωμάτων = ἡ ἐκ δωμ. πεμφθεῖσα.

873 καινοποιηθὲν: a verb not elsewhere found in writers of this age, but frequent later; cp. Polyb. 1. 4. 5 πολλὰ γὰρ αὐτῇ (sc. ἡ τύχη) καινοποιούσα κ.τ.λ.

875 ἐξ ἀκινήτου ποδός: ἐκ expresses the condition; cp. *El.* 455 ἐξ ὑπερτέρας χερός: *Ph.* 91 n. This is one of those proverb-like turns which a homely speaker would use in the desire to be impressive.

876 ε. οὐ δὴ ποθ': cp. 668 n.—πάντ' ἀκήκοας: cp. *Ani.* 402 πάντ' ἐπίστασαι,—in a similar answer.—τέθνηκεν...; They are so bewildered that they repeat the

CH. And mark how sadly, with what a cloud upon her brow, that aged woman approaches, to give us tidings.

Enter NURSE, from the house.

NU. Ah, my daughters, great, indeed, were the sorrows that we were to reap from the gift sent to Heracles!

CH. Aged woman, what new mischance hast thou to tell?

NU. Deianeira hath departed on the last of all her journeys, departed without stirring foot.

CH. Thou speakest not of death? NU. My tale is told.

CH. Dead, hapless one? NU. Again thou hearest it.

CH. Hapless, lost one! Say, what was the manner of her death?

NU. Oh, a cruel deed was there!

CH. Speak, woman, how hath she met her doom?

NU. By her own hand hath she died.

CH. What fury, what pangs of frenzy have

Heinrich Schmidt transposes *γε* and *πρός*. Hermann conj. *σχετλίως* (or *σχετλίω*) *τὰ πρὸς γε πρᾶξιν*: Ph. Wagner, *σχετλιωτάτην γε πρᾶξιν*: Steinhart, *σκέτλι' ὡς τὰδ'* (Nauck *σχετλιώτατ'*) *ἐξέπραξεν*: Heimsoeth, *δεινότατα πρὸς γε πρᾶξιν*: Wunder, *ἄλαστα πρὸς γε πρᾶξιν*. 880 *ξυντρέχει*] Nauck and Blaydes conj. *ξυγκυρεῖ*: Blaydes also *ξυμπίπτει*. Wunder rejects the words *γύναι*, *ξυντρέχει*. 881 *διηλώσῃ*] *διηλώσῃ* L. 882 *τίς θυμός ἢ τίνας νόσοι* MSS. The *τίς* was deleted by Hermann; both *τίς* and *τίνας* by Erfurdt, whom Wunder follows. Wunder wrote, *ἀτὴ νῦν ἤλωσσε*;

question which has been answered: cp. 184 n.

878 For the metres of this *κομμός* (878—895), see Metr. Analysis.—*ἄλ-θρία*, 'undone,' 'lost': a rare sense; but cp. *O. T.* 1341 *τὸν μέγ' ὀλέθριον*. The second syll. is short, as in 845.

879 The MS. reading, *σχετλιώτατα πρὸς γε πρᾶξιν*, has been variously altered (cr. n.), in order to avoid an anapaest in the 2nd foot, on the assumption that the verse is an iambic trimeter. The neatest of such corrections is Hermann's, *σχετ-λίω τὰ πρὸς γε πρᾶξιν*.

Heinrich Schmidt, whose view of the metre will be seen in the Metrical Analysis, merely transposes *πρὸς* and *γε*, writing *σχετλιώτατά γε πρὸς πρᾶξιν*. Simplicity is not the only recommendation of this course; it transfers the stress of *γε* from *πρᾶξιν* to the adverb. For this sense of *σκέτλιος*, cp. *Ai.* 887, and n. on *Ani.* 47.

By *πρᾶξιν* must be meant here the mode of 'doing' the deed, rather than the victim's 'fortune'; though the latter is the

usual sense of the singular (*Ani.* 1305 n.). After the question, *τίνι τρόπῳ*, a strong emphasis on *πρᾶξιν* would be, however, less natural. It might, indeed, be explained thus;—'the *τρόπος* of her death was the sword; but the mode of infliction (*πρᾶξις*) rendered it peculiarly pitiable,'—since it was inflicted by her own hand.

880 *ξυντρέχει*: schol. *τίνι θανάτῳ συνέπεσεν* (cp. *O. T.* 113 *τῷδε συμπίπτει φόνῳ*). The verb is, in fact, a bold poetical substitute for *συμπίπτει*, expressing the notion of 'suddenly encountering' a violent death. Cp. the Homeric *συνέ-δραμον*, said of combatants (*Il.* 16. 337).

881 *διηλώσῃ*: the compound occurs only here. For this sense, cp. Her. 3. 127 *δύο ἡμέων ἤλωσσε*.

882 π. *τίς θυμός*, what impulse of passion,—*τίνας νόσοι*, what pangs of frenzy (*Ai.* 59 *φοιτῶντ' ἀνδρα μανιάειν νόσοις*). The words *ἢ τίνας νόσοι* are really parenthetical,—suggesting that the excited mind (*θυμός*) may have been also deranged; hence the verb can agree with *θυμός*, on which the chief stress falls.—

- τάνδ' αἰχμᾷ βέλεος κακοῦ ξυνεῖλε; πῶς ἐμήσατο
 πρὸς θανάτῳ θάνατον ἀνύσασα μόνα; 885
- TP. στονόεντος ἐν τομᾷ σιδάρου.
 XO. ἐπείδεις, ὦ ματαία, τάνδ' ὕβριν;
 TP. ἐπείδον, ὡς δὴ πλησία παραστάτις.
 XO. τίς ἦν; πῶς; φέρ' εἶπέ. 890
 TP. αὐτὴ πρὸς αὐτῆς χειροποιεῖται τάδε.
 XO. τί φωνεῖς; TP. σαφηνῇ.
 XO. ἔτεκεν ἔτεκε <δὴ> μεγάλαν
 ἅ νέορτος ἄδε νύμφα
 δόμοις τοῖσδ' Ἑρινύν. 895
- TP. ἄγαν γε· μᾶλλον δ', εἰ παρούσα πλησία
 ἔλευσσεσ οἱ ἔδρασε, κάρτ' ἂν ὤκτισας.
 XO. καὶ ταῦτ' ἔτλη τις χεῖρ γυναικεία κτίσαι;
 TP. δεινῶς γε· πύσει δ', ὥστε μαρτυρεῖν ἐμοί.
 ἐπεὶ παρήλθε δωμάτων εἴσω μόνη, 900

888 f. τάνδ' αἰχμᾷ Hermann: τάνδ' αἰχμᾶν L, with most MSS., and Ald.—Triclinius, whom Brunnck follows, wrote αἰχμᾶ, giving the words τάνδ' αἰχμᾶ βέλεος κακοῦ ξυνεῖλε to the Nurse. Wunder, too, assigns them thus, but keeps αἰχμᾶν.
 887 τομᾷ] στομᾷ L first hand, with τ written over στ by a late corrector.—σιδάρου Erfurdt: σιδήρου MSS. 888 ὦ ματαία MSS. (ὦ ματαῖα L). Hermann writes, ἐπείδεις, <εἶδες, > ὦ μάταιε, τάνδ' ὕβριν; Wunder, ἐπείδεις, ὦ μάταιε, τήνδε τὴν ὕβριν; Blaydes, ἐπείδεις, ὦ μαί', ἄρα τάνδε τὴν ὕβριν; Nauck, ἐπείδεις, ματαία [without ὦ], τάνδ' ὕβριν; but would prefer, ἐπείδεις μάταν τάνδ'; 890 τίς] τί Harl.—For τίς ἦν; πῶς; Wunder writes, τίς ἦνεν; ('who did the deed?')
 891 αὐτὴ r: αὐτῇ (not αὐτῇ) L. 893 f. L divides thus: ἔτεκεν ἔτεκεν

ξυνεῖλε, *corripuit*, seized and carried off; cp. Thuc. 2. 51 (ὁ λοιμὸς) πάντα ξυνήρει. Not, 'destroyed her along with Heracles.'

886 μόνα means merely that she alone is responsible for the death of Heracles as well as for her own. It does not anticipate the statement that she was unaided in her suicide (891).

887 στονόεντος: cp. *Il.* 8. 159 βέλεα στονόεντα χέοντο ('dolorous darts').—ἐν τομᾷ: the instrumental ἐν: *Ani.* 1003 σπῶντας ἐν χηλαῖσιν.

888 ὦ ματαία is said with a mixture of pity and impatience; the aged τροφός, in her terror and anguish, has failed to grasp the scope of the question, πῶς ἐμήσατο (884), and has replied merely, 'with a sword.' The leader of the Chorus now asks her if she was an *eye-witness* of the deed,—feeling that she will satisfy their anxiety only if she can be led on to describe what she has seen. Thus the

bewilderment of the messenger becomes a preparation for the *ῥῆσις*.

τάνδ' ὕβριν, this deed of *violence* (done to herself). So in *El.* 864 λῶβα is merely a fatal accident.

889 ὡς δὴ...παραστάτις, sc. οὖσα (cp. *O. C.* 83 n.); here δὴ='in fact.' Elsewhere, when ὡς δὴ is not ironical (as it is in *O. C.* 809), δὴ sometimes=ἡδη (*Ph.* 1065). Cp. 1192.

890 τίς ἦν, sc. ἡ ὕβρις: what was its nature? πῶς (ἐγένετο), how was it executed?

891 αὐτὴ πρὸς αὐτῆς κ.τ.λ. The verb χειροποιεῖν occurs elsewhere only in later Greek.—The exclamation which follows implies that these words add something to the disclosure made in 881, αὐτὴν διηλώσασε. They certainly state more precisely that the blow was dealt by her own hand (and not by a slave's); also that the deed had its origin from her own mind (πρὸς αὐτῆς), and not from

cut her off by the edge of a dire weapon? How contrived she this death, following death,—all wrought by her alone?

NU. By the stroke of the sword that makes sorrow.

CH. Sawest thou that violent deed, poor helpless one?

NU. I saw it; yea, I was standing near.

CH. Whence came it? How was it done? Oh, speak!

NU. 'Twas the work of her own mind and her own hand.

CH. What dost thou tell us? NU. The sure truth.

CH. The first-born, the first-born of that new bride is a dread Erinys for this house!

NU. Too true; and, hadst thou been an eye-witness of the action, verily thy pity would have been yet deeper.

CH. And could a woman's hand dare to do such deeds?

NU. Yea, with dread daring; thou shalt hear, and then thou wilt bear me witness.

When she came alone into the house,

μεγάλαν. For the second *ἔτεκεν*, Wunder writes *ἔτεκε* (with Triclinius): J. H. Heinrich Schmidt, *ἔτεκε δὴ*.—*ἀ νέορτος* schol.: *ἀν ἑορτος* L: *ἀνέορτος* A, with most MSS., and Ald. 895 *δόμοις* Nauck: *δομοῖσι* MSS.—*Ἐρινύν*] *ἐρινύν* L: *ἐρινύν* A, with most MSS., and Ald.—Wunder rejects vv. 893—895. 896 *μᾶλλον δ' εἰ*] In L the first hand had written *μᾶλλον ἢ* (omitting *δ'*): the correction is by S. 897 *ἔλευσας*] *ἔλευσας* L.—*ἔδρασε*] In L a final *ν* has been erased. 898 *καὶ ταῦτ' ἔτλη τις* (not *τις*) L. Triclinius omitted *τις*. The Lond. ed. of 1722 gives *καὶ ταῦτ' ἀνέτλη*: Reiske conj. *ἐτ' ἔτλη*: Campbell, *ἀρ' ἔτλη*: Schneidewin, *ἔτλη δὴ* (or *τολμᾷ*).—Hermann rejects these two vv. 900 *παρήλθε* MSS.: *γάρ ἦλθε* Schaefer.

any external influence. But it should also be recognised that, throughout this passage (871—898), the dramatic aim is to express profound horror and amazement. The messenger can hardly seize the full meaning of the questions; the hearers, on their part, find it hard to realise the answers.

893 *ἔτεκεν ἔτεκε δὴ*. I read with J. H. H. Schmidt (cr. n.), thinking with him that the metre is probably ~~~|~~~| ~~~|—Λ||. In such a passage the text might easily have lost *δὴ*.—The firstborn of Iolè, that *πημονὴ ὑπόστεγος* (376), is a dire spirit which avenges the house of Eurystus on the house of Heracles. Cp. Tennyson, *Guinevere*: 'Well is it that no child is born of thee. | The children born of thee are sword and fire'...

νέορτος, simply, 'that has newly arisen': not, 'that has lately sped hither' (schol. *ἢ νεωστὶ ἐνταῦθα ὁμήσασα*).

896 *ἔ. ἀγαν γε*, sc. *μεγάλαν*: cp. *Ai.* 982 TE. *ὦ περισπερχές πάθος*. | XO. *ἀγαν γε*, *Τεύκρε*.—*κάρτα μᾶλλον ἂν ᾤκτισας*, assuredly thou wouldst have felt greater pity.

898 *καὶ ταῦτ' ἔτλη τις* κ.τ.λ. For the place of *τις*, cp. *Ph.* 104 *οὕτως ἔχει τι δεινὸν ἰσχύος θράσος*; (n.).—*κτίσαι* implies that the deed was momentous: schol. *κατασκευάσαι καὶ ποιῆσαι* καλῶς δὲ ὡς ἐπὶ μεγάλῳ τολμήματι εἶπεν τὴν λέξιν. When *κτίζειν* is thus a tragic synonym for *ποιεῖν*, there is usu. a predicative adj., as Aesch. *Eum.* 17 *τέχνης δὲ νῦν Ζεὺς ἐνθεον κτίσας φρένα*: cp. *Suppl.* 138: *Ch.* 441.

Hermann rejects this v. and the next, because the Chorus, not knowing the nature of the deeds (*οἱ' ἔδρασε*), ought not yet to marvel at them. The verses were inserted, he thinks, to soften the abruptness of *ἐπεὶ παρήλθε* (900) after *κάρτ' ἂν ᾤκτισας* (897). It may be granted that they are not very forcible; but they seem genuine. The Nurse has hitherto been led from point to point by questions. A direct question (898) is needed to prompt her narrative. It would be less like her to begin it spontaneously.

900 *παρήλθε* is confirmed by the usage of this compound with ref. to entering a house: *O. T.* 1241, *El.* 1337,

καὶ παῖδ' ἐν αὐλαῖς εἶδε κοῖλα δέμνια
στορνύνθ', ὅπως ἄφορρον ἀντῇ πατρί,
κρύψας' ἐαυτὴν ἔνθα μή τις εἰσίδοι,
βρυχάτο μὲν βωμοῖσι προσπίπτουσ' ὅτι
*γένοντ' ἔρημοι, κλαῖε δ' ὀργάνων ὅτου 905
ψαύσειεν οἷς ἐχρήτο δειλαία πάρος·
ἄλλη δὲ κἄλλη δωμαίων στρωφωμένη,
εἷ του φίλων βλέψειεν οἰκετῶν δέμας,
ἔκλαιεν ἢ δύστηνος εἰσορωμένη,
αὐτὴ τὸν αὐτῆς δαίμον' ἀνακαλουμένη 910
καὶ †τὰς ἄπαιδας† ἐς τὸ λοιπὸν οὐσίας.
ἐπεὶ δὲ τῶνδ' ἔληξεν, ἐξαίφνης σφ' ὀρῶ
τὸν Ἡράκλειον θάλαμον εἰσορωμένην.

901 κοῖλα] The schol. gives a v. l. κοινά. Hense conj. κοιματήρια. 902 στορνύνθ' L, A: στρωννύνθ' r.—ἀντῇ Triclinius: ἀντοῖη L, with most MSS. (ἀντοῖη Ald.). 903 ἐαυτὴν] Hense writes ἐμωτὴν, and places the verse after 914. 904 προσπίπτουσ' προσπίτνουσ' Wecklein. 905 γένοντ' ἔρημοι Nauck: γένοιτ' ἔρημη MSS.—ὅτου] ὅπου Harl. 906 δειλαία r: δειλαία L. 907—911 These

Eur. Med. 1137, Hipp. 108, etc. And the asyndeton is of a kind which the poet often admits; cp. 555, 750. The conjecture γὰρ ἦλθε, which has been generally received, seems, then, unnecessary.

901 r. αὐλαῖς, the αὐλή of the house; a poet. plur. like νυμφεῖα (920), παρθενῶνες (Aesch. P. V. 646), etc.—κοῖλα is not merely a general epithet (as κοίλην of κάπετον in Ai. 1165), but means that the litter (φορεῖον) was arranged so that the sufferer could lie in it as in a hammock,—with soft bedding on each side of him as well as beneath him. His agonies made this indispensable.—στορνύνθ': Attic prose rarely uses this form, except in the aor. ἐστόρεσα.—ἄφορρον ἀντῇ, go back to meet him on his way from the harbour (804): cp. El. 53 ἄφορρον ἤξομεν πάλιν.

Hyllus had entered the house immediately after his mother (820). His occupation reminded her that Heracles would soon arrive, and decided her to act at once.

903 κρύψας' ἐαυτὴν, in the women's apartments (cp. 686 ἐν μυχοῖς).

ἐνθα μή τις εἰσίδοι would usu. mean, 'in any place where no one beheld,'—oblique of ἐνθ' ἂν μή τις εἰσίδῃ. But here the sense is final; 'where no one should behold.' The normal Attic for this would

be, ἐνθα μή τις ὄψεται (cp. 800),—not ὄψοιτο, since, in a final relat. clause, the fut. indic. was usu. kept even after a secondary tense.

In Homeric Greek, a final relat. clause can take the subjunct. (usu. with κε) after a primary tense, and the optat. (without κε) after a secondary tense. But this is not an Attic construction. Thus the Homeric ἀγγελον ἦκαν δε ἀγγελλεῖ (Od. 15. 458) would in Attic be ἀγγελον ἐπεμψαν δε ἀγγελλεῖ: it could not be, δε ἀγγελλεῖ. The constr. ἐνθα μή τις εἰσίδοι—a very rare one in Attic—has grown out of the 'deliberative' constr. οὐκ οἶδεν ἐνθα μή τις εἰσίδῃ, by steps which have changed the interrogative clause into a final relative clause. A like instance is Ph. 281 οὐχ ὅστις ἀρκέσειεν, (seeing no one) to aid. See Appendix.

904 r. βρυχάτο: for the omission of the augment, cp. O. T. 1249 n.—βωμοῖσι: besides the altar of Zeus ἐρκειῖος in the αὐλή, there would be other altars of domestic gods in a large house; cp. Eur. Alc. 170 πάντας δὲ βωμοῖς, οἱ κατ' Ἀδμήτου δόμους, | προσῆλθε κάεστεψε καὶ προσηύξατο.

γένοντ' ἔρημοι: she said, ἔρημοι ἐγένοντο (or ἐγένεσθε). After her death, and that of Heracles, these altars were doomed to desolation. Nauck seems right in thus amending γένοιτ' ἔρημη,

and saw her son preparing a deep litter in the court, that he might go back with it to meet his sire, then she hid herself where none might see; and, falling before the altars, she wailed aloud that they were left desolate; and, when she touched any household thing that she had been wont to use, poor lady, in the past, her tears would flow; or when, roaming hither and thither through the house, she beheld the form of any well-loved servant, she wept, hapless one, at that sight, crying aloud upon her own fate, and that of the household [which would thenceforth be in the power of others].

But when she ceased from this, suddenly I beheld her rush into the chamber of Heracles.

five vv. are bracketed by Wecklein.

908 *ἐλ του* L, with most MSS.: *ἐλ που* A, R, and Ald.—*φίλων*] Naber conj. *φίλον*. 910 *αὐτῆς* A: *αὐτῆς* L.—*ἀνακαλουμένη*] *ἀγκαλουμένη* Dindorf (as Hermann proposed).—Wunder writes *αὐτῇ τὸν αὐτῆς δαίμον* 'ἐγκαλουμένη' ('imputing'). The Aldine has *αὐτῇ πρὸς αὐτῆς δαίμονα καλουμένη*. 911 *καὶ τὰς ἀπαιδας ἐς τὸ λοιπὸν οὐσίας* MSS. See comment. 913 *εἰσορμωμένην*] In L the final *ν* is from a late hand.

though not for the reasons which he assigns. Those words could certainly mean, 'that she had become desolate,'—nor is the plaint less natural because death is so near. But the other reading is in truer harmony with the context, because she is saying *farewell* to the surroundings of happier days. Even inanimate objects move her tears at the thought of parting. Naturally the altars come first; when they were forsaken, the family life would have ceased.

ὀργάνων *δου ψάσειεν*: for the optat., cp. *Ph.* 189 *ὁ μοι βάλοι* (n.). *δου* here = *ἐλ τυος*. Among the *ὄργανα* would be sacrificial vessels, and, as the schol. remarks, the implements which she had used in weaving the robe.

907 *π. ἄλλη...δωμάτων*: for the gen., cp. 375.—*φίλων...οικετῶν*. The opening scene with the *τροφός* illustrates these kindly relations. Cp. *Eur. Alc.* 194 f., when Alcestis takes leave of her attached *οἰκέται*:—*κοῦτις ἦν οὕτω κακὸς | δν οὐ προσείπε καὶ προσερρήθη πάλιν*.—*εἰσορμωμένη*: the midd., as *El.* 1060 *εἰσορώμενοι*.

910 *ἀνακαλουμένη*: cp. *O. C.* 1376 n.

911 The ms. text, *καὶ τὰς ἀπαιδας ἐς τὸ λοιπὸν οὐσίας*, is undoubtedly corrupt. Various attempts to explain or to amend it are recorded in the Appendix.

The genuine verse must have had some direct reference to the context. She is weeping at the sight of attached servants

whom she is about to leave. The general sense ought to be, 'bemoaning her own fate, and that of the household over which a change was impending'; since, when master and mistress were dead, the household would be dissolved, and the faithful slaves would pass into other hands. After the death of Heracles, *Ceÿx*, the king of Trachis (40 n.), was deterred by *Eurys-theus* from continuing to protect the *Heracleidae*; who sought refuge at Athens. (*Apollod.* 2. 8. 1.)

I believe that *ΑΠΑΙΔΑΣ* arose from *ΕΠΑΛΛΟΙΣ* when the *Ε* had been accidentally lost or obscured. A similar interchange of initial *α* and *ε*, combined with fusion of two words into one, occurs in *O. C.* 550, where *ἐφ' ἀσάλη* was corrupted into *ἀπεσάλη*. I would read, *καὶ τῆς ἐπ' ἄλλοις ἐς τὸ λοιπὸν οὐσίας*: 'and the fate of the property which would thenceforth be in the power of others.' For *ἐπὶ* with dat. as = *penes*, cp. *O. C.* 66, *Ph.* 1003. The slaves are part of the *οὐσία*. Euripides has *οὐσία*, as = 'property,' at least twice: *H. F.* 337 *πατρῶν ἐς μέλαθρον, οὐ τῆς οὐσίας | ἄλλοι κρατοῦσι*: *Helen.* 1253 *ὡς ἂν παρούσης οὐσίας ἑκάστος ᾗ*. (See Appendix.) *ἐστίας* would be an easy correction of *οὐσίας*: but, on my view of the passage, the change is not required.

913 *τὸν Ἡράκλ.*: for the adj., cp. 51, 576.—*θάλαμον*, the nuptial chamber: *Ant.* 804 n.

καὶ γὰρ λαθραῖον ὄμμ' ἐπεσκιασμένη
 φρούρου· ὁρῶ δὲ τὴν γυναῖκα δεμνίοις 915
 τοῖς Ἡρακλείοις στρωτὰ βάλλουσαν φάρη.
 ὅπως δ' ἐτέλεσε τοῦτ', ἐπενθοροῦσ' ἄνω
 καθέζετ' ἐν μέσοισιν εὐνατηρίοις,
 καὶ δακρύων ῥήξασα θερμὰ νάματα
 ἔλεξεν· ὦ λέχη τε καὶ νυμφεῖ' ἐμά, 920
 τὸ λοιπὸν ἤδη χαίρεθ', ὡς ἔμ' οὐποτε
 δέξεσθ' ἔτ' ἐν κοίταισι ταῖσδ' εὐνάτριαν.
 τοσαῦτα φωνήσασα συντόνῳ χερὶ
 λύει τὸν αὐτῆς πέπλον, *ἧ χρυσήλατος
 προὔκειτο μαστῶν περονίς, ἐκ δ' ἐλώπισεν 925
 πλευρὰν ἅπασαν ὠλένην τ' εὐώνυμον.
 καὶ γὰρ δρομαία βᾶσ', ὅσον περ ἔσθενον,
 τῷ παιδί φράζω τῆς τεχνωμένης τάδε.
 κὰν ᾧ τὸ κείσε δευρό τ' ἐξορμώμεθα,
 ὁρῶμεν αὐτὴν ἀμφιπλήγι φασγάνῳ 930
 πλευρὰν ὑφ' ἧπαρ καὶ φρένας πεπληγμένην.
 ἰδὼν δ' ὁ παῖς ὤμωξεν· ἔγνω γὰρ τάλας
 τοῦργον κατ' ὀργὴν ὡς ἐφάψειεν τόδε,
 ὅψ' ἐκδιδαχθεὶς τῶν κατ' οἶκον οὐνεκα

918 εὐνατηρίοις Dindorf: εὐναστηρίοις MSS. 922 εὐνάτριαν Nauck: εὐνήτριαν
 MSS.: εὐνήστριαν Ald. 924 αὐτῆς A: αὐτῆς L.—ἧ Wakefield: ᾧ MSS.: οὐ Schaefer.

914 f. λαθραῖον ὄμμ', acc. of respect: ἐπεσκιασμένη, 'overshadowed,' i.e., 'shrouded from view.' Thus the phrase means strictly, 'shrouded as to (or in) my secret observation': for ὄμμα here implies the act of observing. λαθραῖον expresses the result of ἐπεσκιασμένη. She may have watched from behind a curtain, or at a partly open door.—Not, 'with eyes shaded by my hand' (O. C. 1650 ὀμμάτων ἐπίσκιον | χεῖρ').

916 βάλλουσαν with dat., in the sense of ἐμ- or ἐπιβάλλουσαν (Ph. 67 n.).—στρωτὰ goes closely with the partic.,—spreading them as coverings, στῶματα.—φάρη: the Homeric φᾶρος is not thus used; but cp. Od. 4. 297 ff., where the bed (δέμνια) is spread with ῥήγεια ('blankets'), τάπητες ('rugs'), and woollen χλαῖναι as coverlets.

918 εὐνατηρίοις: the form εὐναστηρίοις appears to be a later one (Dind. on Aesch. Pers. 160).—Cp. Verg. Aen. 4.

650 (Dido, about to die) *Incubuitque toro dixitque novissima verba.*

919 f. ῥήξασα: so Plut. Per. 36 κλαυθμὸν τε ῥῆξαι καὶ πλῆθος ἐγγεῖαι δακρύων. O. T. 1075 n.—νυμφεῖα, bridal-chamber (Ant. 891): for the plur., cp. 901 n.—εὐνάτριαν: this form is rightly preferred to εὐνήτριαν by Nauck, Eur. Stud. II. p. 175.

923 συντόνῳ, intense, vehement: Eur. Bacch. 1091 συντόνοις δρομήμασι.

924 f. ἧ, at the place where. The ms. ᾧ doubtless arose from πέπλον: it would mean, δις περονίδα εἶχε μαστῶν προκειμένην: but this is less natural.—προὔκειτο μαστῶν: the πέπλος was fastened near the left shoulder by the περονίς, which is described as lying 'in front of,' i.e. 'above,' the (left) breast. It would not accord with Greek usage to imagine the brooch as placed at the centre of the bosom. Cp. Il. 14. 180 (of Hera's ἐάνος) χρυσεὶς δ' ἐνετήσι κατὰ στήθος περονᾶτο. O. T.

From a secret place of espial, I watched her; and saw her spreading coverings on the couch of her lord. When she had done this, she sprang thereon, and sat in the middle of the bed; her tears burst forth in burning streams, and thus she spake: 'Ah, bridal bed and bridal chamber mine, farewell now and for ever; never more shall ye receive me to rest upon this couch.' She said no more, but with a vehement hand loosed her robe, where the gold-wrought brooch lay above her breast, baring all her left side and arm. Then I ran with all my strength, and warned her son of her intent. But lo, in the space between my going and our return, she had driven a two-edged sword through her side to the heart.

At that sight, her son uttered a great cry; for he knew, alas, that in his anger he had driven her to that deed; and he had learned, too late, from the servants in the house

926 πλευράν] πλευράς schol. *Il.* 1. 103. 931 ὑφ' L, with most mss., and Ald.: ἐφ' A, R. 932 ὁ παῖς] Omitted in L.—After *ἐγνω* two letters have been erased in L.

1269 n.—ἐκ δ' ὁλόπισεν: for the tmesis, cp. *Ant.* 1233 ἐκ δ' ὁρμωμένου: and *ib.* 427. ἐκλωπίζω (from λώπη, λώπος, a covering) occurs only here. ἐκλωπίσαι has been conjectured in Pollux 7. 44 ἀποδύσαι καὶ ἀπολωπίσαι, ὡς Σοφοκλῆς.

927 f. δρομαία: Eur. *Or.* 45 πηδῶ δρομαίος. Thuc. 3. 29 σχολαῖοι κομισθέντες.—We may render, 'warned her son of her intent'; but the literal sense is, 'warned the son of her who was devising these things': the gen. depends on τῷ παιδί. Others take the gen. with φράζω ('tell him about her'). It would then be best to govern τάδε by φράζω: for in this constr. of the gen. with verbs of saying or asking, the object is usually expressed, either by an acc. (*El.* 317, *Al.* 1236), or by a relat. clause (below, 1122, *Ph.* 439). τάδε, however, belongs rather to τεχνωμένης.

929 ff. τὸ κείσε δεῦρό τ': cp. Eur. *Ph.* 315 ἐκείσε καὶ τὸ δεῦρο. For the art. with the first word only, *O. C.* 606 τὰμὰ κάκειων (n.).—ἐξορμώμεθα might refer to the Nurse only, but rather includes Hyllus (as ὁρῶμεν certainly does). It suits δεῦρο, therefore, but not κείσε. The thought is, 'before I could return with him.'

ὁρῶμεν αὐτήν... πεπληγμένην, instead of πέπληκται, ὡς ὁρῶμεν.—ἀμφιπλήγι φασγάνῳ: adjectives which are properly only masc. or fem. are sometimes used in oblique cases with neuter nouns: cp. *Ph.*

19 ἀμφιτρῆτος αὐλίου: *Al.* 324 βοτῶς | σι-δροκμήσιν.

ὑφ' ἥπαρ καὶ φρένας, lit., 'to the liver and midriff.' But it was her left side that she bared (926), and the fatal blow must have been nearer to the heart than to the liver. The phrase should therefore be understood in a general sense, as a poetical way of saying, 'home to the very centre of life.' It may have been suggested by *Od.* 9. 301 οὐτάμεναι πρὸς στήθος, ὅθι φρένες ἥπαρ ἔχουσιν, 'stab him in the breast, where the midriff holds the liver.' Cp. *Ant.* 1315 παίσας ὑφ' ἥπαρ αὐτόχειρ αὐτήν.

933 τοῦργον... ὡς ἐφάπτεν, that he had 'fastened,' 'bound' the deed 'upon her,' as a burden or doom. Cp. Pind. *O.* 9. 64 μὴ καθέλοι νιν αἰὼν πτόμον ἐφάψαι | ὀρφανὸν γενεᾶς, 'having laid on him the doom of childlessness.' *Il.* 2. 15 Τρώεσσι δὲ κήδε' ἐφῆπται, 'have been imposed' on them.

Others explain: (1) 'that he had kindled the deed.' But ἐφάπτειν never has the sense of ὑφάπτειν. In Eur. *Bacch.* 778 our only ms. for that part of the play has, indeed, ἤδη τὸδ' ἐγγὺς ὥστε πῦρ ἐφάπτεται | ὕβρισμα: but the true ὑφάπτειν is attested by the *Christus Patiens* 2227. (2) 'That she had made fast the deed,'—i.e. done the irrevocable deed. But κατ' ὀργήν must refer to the anger of Hyllus (734 ff.).

934 f. τῶν κατ' οἶκον: for the simple gen. with ἐκδ., cp. *O. T.* 117 δρου... ἐκμα-

ἄκουσα πρὸς τοῦ θηρὸς ἔρξειεν τάδε. 935
 κἀνταῦθ' ὁ παῖς δύστηνος οὐτ' ὀδυρμάτων
 ἐλείπειτ' οὐδέν, ἀμφὶ νιν γοώμενος,
 οὐτ' ἀμφιπίπτων στόμασιν, ἀλλὰ πλευρόθεν
 πλευρὰν παρὲς ἔκειτο πόλλ' ἀναστένων,
 ὥς νιν ματαίως αἰτία βάλοι κακῇ, 940
 κλαίων ὀθούνεκ' ἐκ δυοῖν ἔσοιθ' ἄμα,
 πατρός τ' ἐκείνης τ', ὠρφανισμένος *βίον.
 τοιαῦτα τάνθαδ' ἐστίν· ὥστ' εἴ τις δύο
 ἦ καὶ *τι πλείους ἡμέρας λογίζεται,
 μάταιός ἐστιν· οὐ γὰρ ἔσθ' ἢ γ' αὔριον, 945
 πρὶν εὖ πάθῃ τις τὴν παρούσαν ἡμέραν.

στρ. α'. ΧΟ. πότερα πρότερον ἐπιστένω,
 2 πότερα *μέλεα περαιτέρω,
 3 δύσκριτ' ἔμοιγε δυστάνω.

ἀντ. α'. τάδε μὲν ἔχομεν ὁρᾶν δόμοις, 950

938 ἀμφιπίπτων] ἀμφιπίπτων Wecklein. 941 ἐκ] Nauck writes εἰς. 942 ὠρφανισμένος] ω made from ο in L.—βίον MSS.: βίον Wakefield. 943 τάνθαδ'] Nauck conj. τάνδον. 944 ἢ καὶ τι πλείους Dindorf: ἢ καὶ πλείους τις L, with most MSS., and Eustath. p. 801, 1: ἢ καὶ πλείους τις T, A (from the corrector), and Ald.

θών.—πρὸς τοῦ θηρὸς, at his instigation. This pregnant sense of the prep. is somewhat rare: but cp. *Il.* 1. 238 θέμιστας | πρὸς Διὸς εἰρύεται (by his ordinance): 6. 456 πρὸς ἄλλης ἰσθὺν ὑφαίνοις (at her bidding).

936 π. δύστηνος = δύστηνος ὢν, 'miserable as he was.' This is better than to make it an interjection, 'poor youth!'—ἐλείπειτ' οὐδέν (adv.), 'in no wise fell short.' The verb has here a twofold constr., viz., (1) with gen. ὀδυρμάτων, as *El.* 474 γνώμας λειπομένα σοφᾶς: (2) with partic. ἀμφιπίπτων: cp. Xen. *Oecon.* 18 § 5 ταῦτα μὲν τοῖνον, ἔφη, οὐδὲν ἐμοῦ λείπει γιγνώσκων ('you understand these things just as well as I do'),—where ἐμοῦ is parallel, not with ὀδυρμάτων here, but with τῶν ὧν τέκνων in 266.

ἀμφὶ νιν: the acc. with ἀμφί, as = 'concerning,' is somewhat rare: but cp. Pind. *P.* 2. 15 κελαδέοντι μὲν ἀμφὶ Κινύραν. (In *Il.* 18. 339 ἀμφὶ δέ σε... κλαύσονται, the sense is 'around'.)

ἀμφιπίπτων στόμασιν: Eur. *Alc.* 404 ποτὶ σοῖσι πῖπτων στόμασιν (= χεῖλεσι).

πλευρόθεν, 'at' (or 'near') 'her side.' The ending *θεν* properly denotes the point *from which* motion sets out. Hence a form in *θεν* is equivalent to a genitive expressing *source* or *starting-point*. By a stretch of that analogy, *πλευρόθεν* does duty here for the genitive of *place*, which is only a special kind of possessive genitive,—'belonging to,' and so, 'in the region of': *El.* 900 ἐσχάτης δ' ὁρῶ | πυρᾶς... βόστρυχον: *Il.* 9. 219 ἴξεν... | τοίχου τοῦ ἐτέρου. A somewhat similar example is *Il.* 15. 716 πρύμνηθεν ἐπεὶ λάβεν, οὐχὶ μεθλεῖ, where the form in *θεν* = the gen. after a verb of seizing ('took hold *by* the stern').—Cp. Eur. *Alc.* 366 πλευρὰ τ' ἐκτεῖναι πέλας | πλευροῖσι τοῖς σοῖς.—For *παρὲς*, cp. *El.* 819.

940 αἰτία βάλοι, as with a missile: *Ai.* 1244 ἡμᾶς... κακοῖς βαλεῖτε: Eur. *El.* 902 μὴ μέ τις φθόνῳ βάλη: Ar. *Th.* 895 τοῦμόν σῶμα βάλλουσα ψόγῳ.

941 ἐκ δυοῖν... ὠρφανισμένος βίον (acc. of respect), 'orphaned as to his life,' having his life made *ὀρφανός*, 'on the part of both parents at once': cp. the lament

that she had acted without knowledge, by the prompting of the Centaur. And now the youth, in his misery, bewailed her with all passionate lament; he knelt, and showered kisses on her lips; he threw himself at her side upon the ground, bitterly crying that he had rashly smitten her with a slander,—weeping, that he must now live bereaved of both alike,—of mother and of sire.

Such are the fortunes of this house. Rash, indeed, is he who reckons on the morrow, or haply on days beyond it; for to-morrow is not, until to-day is safely past.

CH. Which woe shall I bewail first, which misery is the greater? Alas, 'tis hard for me to tell. 1st strophe.

One sorrow may be seen in the house; 1st anti-strophe.

Herwerden conj. ἡ καὶ πλείους: Hartung, ἡ πλείονας ζῆν: Dindorf (*Poet. Sc.* 5th ed.) conj. ἡ καὶ μίαν τις. 947 πότερα πρότερον ἐπιστένω Dindorf: πότερ' ἂν πρότερον ἐπιστένω L: πότερα πρότερ' ἂν ἐπιστένω T: πότερ' ἂν πότερα ἐπιστένω A, and Ald.: πότερ' ἂν πότερ' ἐπιστένω γ (B, etc.). 948 μέλεα Musgrave: τέλεα MSS. (τέλεια R, τὰ τελευταία L², acc. to Subkoff): ὁλοά Hermann. Blaydes conj. πάθεα. 950 τάδε μὲν...τάδε δὲ] τάδε μὲν...τὰ δὲ V², whence Hermann τὰ μὲν...τὰ δὲ.

of Eumelus for his mother Alcestis (Eur. *Alc.* 397), προλιπούσα δ' ἄμὸν βλον | ὠρφάνισεν τλάμων. βλον (Wakefield) is a necessary correction of βλου, with which the sense would be either (a) 'deprived of life,' as in *Anih.* 7. 483 ζῶας νήπιον ὠρφάνισας: or (b) 'deprived of subsistence.' Nauck, keeping βλου, changes ἐκ to εἰς, understanding, 'bereaved of the life of both parents.' But εἰς is clearly unsuitable here; and the phrase ὠρφ. δυοῖν βλου would be strange as well as weak.

943 f. δύο, i.e. to-day and to-morrow. —ἡ καὶ τι πλείους (Dindorf) is the best correction of ἡ καὶ πλείους τις (L), which may have arisen from τι being accidentally omitted or transposed. The v. l. ἡ καὶ πλείους τις was an attempt to reconcile that reading with metre. In lyrics we find the gen. πλείονος (*O. C.* 1211; *Ph.* 1100, if the reading of the schol. be accepted): but in the iambics of Tragedy there is no certain instance (apart from πλείον) of the shorter form. (In Aesch. *Ag.* 1299, οὐκ ἔστ' ἄλυσις, ὧ ξένοι, χρόνῳ πλέω, the text is doubtful.) A further objection to πλείους is the repeated τις.

The sense is:—'Men often reckon on the morrow, or even, perchance (τι), on more days to come; but this is rash. A man can never be sure that his good fortune (i.e. immunity from disaster) will

last even to the end of to-day.' Cp. *O. C.* 567 ἔξοιδ' ἀνὴρ ὦν, χῶτι τῆς ἐς αἰῶνα | οὐδὲν πλέον μοι σοῦ μέτεστιν ἡμέρας. For ἡ αἰῶνα (without ἡμέρα), cp. Alexis *Ἰππος* fr. 3 εἰς τὴν αἰῶνα.—λογίζεται, 'computes,' i.e., 'sets down in his calculations,' as something upon which he can count.

947—970 Fourth στάσιμον. 1st strophe, 947—949, = 1st antistr., 950—952: 2nd str., 953—961, = 2nd antistr., 962—970. For the metres see Metrical Analysis.

One blow has fallen, and another is impending. Heracles, in his dying agonies, is borne silently towards the house.

947 f. πότερα πρότερον: these words, as Schneidewin remarks, are often found in juxtaposition; e.g., Ar. *Eccl.* 1082 ποτέρας προτέρας...ἀπαλλαγῶ; —δύσκριτά (ἔστι), πότερα πρότερον ἐπιστένω (delib. subjunct.), ποτέρα μέλεα περαιτέρω (ἔστι). For δύσκριτα, instead of δύσκριτον, cp. 64 n. This is better than to place a note of interrogation after ἐπιστένω, and another after περαιτέρω.

μέλεα: the MS. τέλεα would mean, 'which woe is the more complete'; but this is less fitting here, since the second calamity is still prospective (951): nor is τέλεα περαιτέρω a natural phrase. We

2 τάδε δὲ *μένομεν ἐπ' ἐλπίσιν·

3 κοινὰ δ' ἔχειν τε καὶ μέλλειν.

στρ. β'. εἴθ' ἀνεμόεσσά τις

2 γένοιτ' ἔπουρος ἐστιῶτις αὔρα,

3 ἥτις μ' ἀποικίσειεν ἐκ τόπων, ὅπως 955

4 τὸν *Ζηνὸς ἄλκιμον γόνον

5 μὴ ταρβαλέα θάνοιμι

6 μῦνον εἰσιδοῦσ' ἄφαρ·

7 ἐπεὶ ἐν δυσάπαλλάκτοις ὀδύναις

8 χωρεῖν πρὸ δόμων λέγουσιν 960

9 ἀσπετόν τι θαῦμα.

ἀντ. β'. ἀγχοῦ δ' ἄρα κοῦ μακράν

2 προὔκλαιον, ὀξύφωνος ὡς ἀηδών.

3 ξένων γὰρ ἐξόμιλος ἦδε τις βάσις.

951 μένομεν Erfurdt: μέλλομεν MSS.: μελόμεν Hermann. 952 κοινὰ δ'] κοινά τ' Harl. (omitting τε after ἔχειν). 954 ἔπουρος ἐστιῶτις Fröhlich conj. ἄπουρος (this with Erfurdt) ἐστίας τις.—αὔρα] αὔρα L. 955 ἐκ τόπων] Herwerden conj. ἐκποδών. 956 τὸν Ζηνὸς Triclinius: τὸν Διὸς MSS.: τὸν Διὸν Nauck.

cannot well take it adverbially ('which woe I should mourn more completely').

951 τάδε is governed by μένομεν: ἐπ' ἐλπίσιν = 'with forebodings': cp. Xen. Mem. 2. 1. 18 ὁ μὲν ἐκουσίως ταλαιπωρῶν ἐπ' ἀγαθῇ ἐλπίδι πονῶν εὐφραίνεται.—Hermann's μελόμεν (sc. ἐστί) = 'are cares to us': El. 1436 τὰνθάδ' ἂν μέλοι' ἔμοι.

952 ἔχειν, to have (troubles), μέλλειν, sc. ἔξειν (cp. 75), to be in expectation of them. κοινὰ, sc. ἐστίν, are kindred things. For this sense of κοινός, cp. O. T. 261 n.: similarly 'cognate' things can be called συγγενῆ.—Others explain: (1) 'It is all one' whether sorrow is present or prospective. (2) 'There are woes on both parts' (that of Deianeira and that of Heracles), 'for us to suffer or apprehend.'

953 π. ἀνεμόεσσα (Doric for ἡν-) αὔρα, a strong breeze: cp. Aesch. Ch. 591 ἀνεμόεντ' ἂν | αἰγίδων φράσαι κότον ('the stormy wrath of whirlwinds'). For ἔπουρος, 'wafting,' cp. O. T. 194 n.: ἐστιῶτις, 'of the hearth,' i.e., 'coming to our home' at Trachis. The word occurs only here. Schol. εἴθε ὡς ἔσθηκα πνεύσειεν ἀνεμος οὐριος ἐπὶ τῆς οἰκίας, ἵνα με λαβὼν ταύτης ἀπαγάγοι τῆς ἐστίας.—ἀποι-

κίσειεν: O. C. 1389 καλῶ τὸ Ταρτάρου | στυγρὸν πατρῶν ἔρεβος ὥς σ' ἀποικίσῃ. The optat. in the relative clause is due to the optat. of wish in the principal clause: cp. O. T. 506 n.—Cp. the wish of the anxious Chorus in O. C. 1081 εἴθ' ἀελλὰ ταχύρρωστος πελειὰς | αἰθερίας νεφέλας κύρσαιμι'. Eur. Hēr. 732 ἀλιβάτοις ὑπὸ κευθμῶσι γενοίμαν κ.τ.λ.

956 π. It is doubtful whether the ms. Διὸς, instead of which we require —, should be corrected to (1) Ζηνός, or (2) Διὸν. Cp. El. 1097. I incline to (1), because it seems unlikely that the poet should have preferred to make four consecutive words end in ον. It is also worth noticing that Διὸς, 'belonging to Zeus,' though used by Aesch. and Eur., is not extant in Soph., who has only διὸς, 'divine' or 'godlike.'

μοῦνον (adv.) εἰσιδοῦσ' ἄφαρ, 'at the mere sight of him anon.' ἄφαρ might be 'suddenly,' as in 821: but is rather 'anon,' 'forthwith' (cp. 135): his arrival is close at hand. The schol.'s words, μὴ παραχρήμα ἀποθάνω θεασαμένη τὸν Ἡρακλέα κακῶς διακείμενον, have caused a surmise that μοῦνον has arisen from some word meaning 'weak' (see cr. n.). But there is little probability in

for one we wait with foreboding: and suspense hath a kinship with pain.

Oh that some strong breeze might come with wafting power^{2nd} unto our hearth, to bear me far from this land, lest I die of terror,^{strophe.} when anon I look but once upon the mighty son of Zeus!

For they say that he is approaching the house in torments from which there is no deliverance, a wonder of unutterable woe.

Ah, it was not far off, but close to us, that woe of which my^{2nd} lament gave warning, like the nightingale's piercing note!^{anti-strophe.}

Men of an alien race are coming yonder.

958 μούνον] G. H. Müller conj. μῶλον: Nauck, καῦρον. 960 πρὸ δόμων λέγουσιν] Hense conj. δόμον προλέγουσιν: and so Wecklein writes, but with δόμους (retaining θανόντα in 969). For πρὸ δόμων, a few of the later MSS. have πρὸς δόμων (B), or πρὸς δόμον (Vat.): Hermann conj. πρὸδομον. 961 ἀσπετόν τι θαῦμα] Schenkl, Herwerden and Blaydes conj. ἀσπετον θέαμα. 963 ἀηδών] ἀηδὼν ξένοι L, with most MSS., and Ald.: Triclinius first deleted ξένοι. 964 βάσις] Meineke conj. στάσις.

μῶλον (Hippónax fr. 60, perh. akin to μαλακός), καῦρον (a word which, acc. to Photius *Lex.* p. 181. 14, Sophocles used in the sense of κακός), μανόν (properly opposed to πυκνόν), or μαῦρον (found only in grammarians). We might rather suggest θάνοιμ, ἀ-μαυρόν, were change needful. The schol.'s κακῶς διακείμεον may, however, be a mere comment; and μούνον seems well fitted to emphasise the terror of the sight. Cp. *Ph.* 536 οἶμαι γὰρ οὐδ' ἂν ὁμῶς μόνην θέαν | ἄλλον λαβόντα πλὴν ἐμοῦ τλήναι τάδε.

959 ἐπελ, ~, with epic hiatus (cp. 650 ἀ δέ οἱ).

960 χωρεῖν πρὸ δόμων, advancing (so as to come) in front of the house. The phrase is correct, though it would more naturally suggest a movement from within the house, as in Eur. *Hec.* 59 ἀγετ', ὦ παῖδες, τὴν γραῦν πρὸ δόμων.—λέγουσιν: the Chorus may be supposed to overhear murmurs of astonishment and anguish from servants of the house, who are watching the approach of the litter.—As to the proposed changes in this v. (cr. n.), see on 969.

961 θαῦμα has been needlessly suspected: it is often said of persons (cp. 1004, and *Od.* 9. 190 θαῦμ' ἐτέτυκτο πελώριον, of the Cyclops), and is here far more forcible than θέαμα.

962 ε. ἀγχοῦ δ' ἄρα κ.τ.λ. At this moment the bearers of the litter,—first descried by the servants of the house

(960),—become visible to the Trachinian Maidens; who say, in effect, 'It seems that the woe presaged by our voice is (even) closer at hand than we knew.' ἀγχοῦ καὶ μακρῶν προῦκλαιον is a short way of saying, 'the subject of our boding lament is near and not distant.' We might supply οὔσα with the verb: but it seems better to supply ὦν with the adverbs. Similar, though less bold, is *Ph.* 26 τοῦργον οὐ μακρὰν λέγεις, 'the task of which thou speakest is not distant.'

ἰξύφωνος ὡς ἀηδών refers to προῦκλαιον only: i.e. the point of comparison is merely the clear, sad note. Cp. 105 n.: Theocr. 12. 6 ἀηδών | ...λιγύφωνος. Here ἰξύφωνος well suits the context, since ἰξύς and its compounds so often refer to tones of grief: *Ant.* 424 ὄρνιθος ὀξὺν φθόγγον: *ib.* 1316 ὀξυκώκτον: *El.* 244 ὀξυτόνων γῶν.—It would be forced to explain the simile by ἀγχοῦ (because the nightingale often sings close to dwellings), or by μακρῶν (because its note is far-reaching).

964 ξένων κ.τ.λ. It should be observed how the poet has marked successive stages in the approach of the litter. When it first comes into view, the Chorus note the foreign aspect of the bearers. In another moment, they are listening for a sound (πᾶ δ' αὖ φορεῖ νιν); and the silence dismays them.—ξένων...βάσις=ξένοι βαδίζοντες: cp. *Ph.* 868 οἰκούρημα...ξένων (n.). The conject. στάσις ('company'), though specious, seems less fitting here.

- 4 πᾶ δ' αὖ φορεῖ νιν; ὥς φίλου 965
 5 προκηδομένα βαρεῖαν
 6 ἄψοφον φέρει βάσιν.
 7 αἰαῖ, ὅδ' ἀναύδατος φέρεται.
 8 τί χρή, θανόντα νιν, ἥ καθ'
 9 ὕπνον ὄντα κρίναι; 970

ΤΛ. οἴμοι ἐγὼ σοῦ,
 πάτερ, οἴμοι ἐγὼ σοῦ μέλεος.
 τί πάθω; τί δὲ μήσομαι; οἴμοι.

ΠΡΕΣΒΤΣ.

σίγα, τέκνον, μὴ κινήσης
 ἀγρίαν ὀδύνην πατρὸς ὠμόφρονος· 975
 ζῇ γὰρ προπετής· ἀλλ' ἴσχε δακῶν
 στόμα σόν. ΤΛ. πῶς φής, γέρον; ἦ ζῇ;

ΠΡ. οὐ μὴ ἔξεγερῆς τὸν ὕπνῳ κάτοχον.

965 πᾶ δ' αὖ φορεῖ νιν] For πᾶ, Triclinius wrote πᾶς. For φορεῖ, Harl. has φορεῖ.—Wecklein writes παιδὸς φορεῖον ὡς φίλου κ.τ.λ.: Blaydes, πέλας φορεῖ νιν ὡς φίλου. 966 προκηδομένα A, Harl. and Ald.: προκηδομένα L, with most MSS.: προσκηδομένα T.—βαρεῖαν] Hartung writes βραδείαν δ'. 967 ἄψοφον] ἄψοφος Wecklein. 968 αἰαῖ] The MSS. give αἰ (as L), or αἰ (as A), four times: Hermann reduced this to αἰ αἰ (afterwards preferring ἐξ αἰ).—ἀναύδατος Erfurdt: ἀναυδος MSS. 969 f. τί χρή θανόντα νιν ἥ καθ' | ὕπνον ὄντα κρίναι MSS. (κρίναι L). For θανόντα Bothe conj. θάνατον: Hermann, φθίμενον: Nauck, τί χρή καθ' ὕπνον νιν ὄντα | ἥ θανόντα κρίναι. For καθ' ὕπνον Reiske conj. κάθυπνον.

It would be unsafe to argue against βάσις from the fact that βάσιν closes v. 967. Cp. *Ant.* 76, where κείσομαι stands at the end of a clause, though it occurs also in 73.

ἑξομιλος, living out of our ὅμιλος, i.e., 'foreign.' Cp. Eur. *I. A.* 735 οὐ καλὸν ἐν ὄχλῳ σ' ἐξομείσθαι (midd.) στρατοῦ (said by Agam. to his wife), 'to live abroad' (out of thy proper ὅμιλος).

965 π. πᾶ δ' αὖ, 'and then in what manner...?'—βαρεῖαν, heavy with sorrow, slow; as κούφη βάσις would be a joyously light step.—φέρει βάσιν, lit., 'carries the step forward,' 'moves on its way.' βάσις (964) is subject to φέρει, but there is little real harshness in this, since ξένων βάσις is a mere periphrasis. Schneidewin well compares *Al.* 14 ὦ φθέγμ' Ἀθάνας, followed by ὡς εὐμαθὲς σου... | φώνημ' ἀκούω.

968 ἀναύδατος, 'without speech,'—either from his own lips, or from those of his bearers. Cp. the comprehensive sense

of οὐ στενακτός in *O. C.* 1663. In *Al.* 713 ἀναύδατος has its pass. sense.

969 f. τί χρή, κ.τ.λ. In order to obtain an exact metrical agreement with 960, χωρεῖν πρὸ δόμων λέγουσιν, θανόντα has been changed (1) by Hermann, to φθίμενον: (2) by Bothe, to θάνατον. The latter seems preferable; for, though κατὰ suits ὕπνον better than θάνατον, that turn of phrase may be regarded as an afterthought. 'Death, is it,—or sleep?' But I refrain from altering θανόντα, because it is doubtful whether metre requires that the dactyl should hold the same place here as in 960: see Metrical Analysis.

A comma should follow χρή, since the constr. is, τί χρή (κρίναι); (πότερον) θανόντα νιν etc., as in *El.* 766 τί ταῦτα, πότερον εὐτυχὴ λέγω etc.

971—1278 Exodos. Heracles bewails his doom, and gives his last commands to hisson.—Anapaests, which mark the entrance of the mournful procession, are succeeded by lyrics ἀπὸ σκηρῆς, in the

And how, then, are they bringing him? In sorrow, as for some loved one, they move on their mournful, noiseless march.

Alas, he is brought in silence! What are we to think; that he is dead, or sleeping?

Enter HYLLUS *and an Old Man, with attendants, bearing*
HERACLES upon a litter.

HY. Woe is me for thee, my father, woe is me for thee, wretched that I am! Whither shall I turn? What can I do? Ah me!

OLD MAN (*whispering*). Hush, my son! Rouse not the cruel pain that infuriates thy sire! He lives, though prostrated. Oh, put a stern restraint upon thy lips!

HY. How sayest thou, old man—is he alive?

OLD MAN (*whispering*). Thou must not awake the slumberer!

971 f. ὦ μοι ἐγὼ σου πάτερ | ὦ μοι ἐγὼ σου μέλεος L. Brunck wrote σοῦ in both places: Dindorf, οἶμοι. As to further corrections, see commentary. Dindorf would delete the second οἶμοι ἐγὼ σοῦ, substituting ὦ, and combine the two vv. into one, thus: οἶμοι ἐγὼ σοῦ, πάτερ, ὦ μέλεος. 973 τί δὲ μήσομαι;] Fröhlich conj. τί γεήσομαι; 977 γέρον] γέρων L. Brunck has been cited as the first ed. who gave γέρον; but it is in the Aldine text, which derived it from A. Some of the later MSS., as B, have ὦ γέρον.—For γέρον; ἢ ζῆ; Meineke conj. ἢ ζῆ γάρ; 978 μὴ ἔξεγερῆς Dawes: μὴ ξεγέρεισ L, with ηἰ written over εἰ by the first hand: μὴ ἔξεγερῆς A, with most MSS., and Ald.

nature of a κομμός (1004—1043). Iambic dialogue follows, down to 1258; and anapaests then close the play.

Hyllus, detained by the events within (928), cannot have been far on his way towards the harbour (902) when he met the sufferer. At the side of the litter walks the πρέσβυς, whose experience in the symptoms of the malady indicates that he has accompanied Heracles from Cenaeum.

971 f. The traditional text, οἶμοι ἐγὼ σοῦ, | πάτερ, οἶμοι ἐγὼ σοῦ μέλεος, gives an anapaestic monometer, followed by an anapaestic dimeter in which the third foot lacks a syllable. The first four words, οἶμοι ἐγὼ σοῦ, πάτερ, are clearly sound. As regards the rest, the choice is between two remedies. (1) To omit the second οἶμοι ἐγὼ σοῦ, and substitute ὦ, as Dindorf does. Verses 971 f. then shrink into one anapaestic dimeter. (2) To supply the defect in 972 by substituting an anapaest, or its equivalent, for the second σοῦ. Thus we might write πάτερ, οἶμοι ἐγὼ, <πάτερ, ὦ> μέλεος. I incline to this second course, because the monometer in 971 οἶμοι ἐγὼ σοῦ seems right as a prelude.

978 τί πάθω; τί δὲ μήσομαι; the

delib. subjunct. is combined with a fut. ind., as in Eur. *Ion* 758 εἰπωμεν ἢ σιγώμεν ἢ τί δράσομεν; For μήσομαι (devise as a remedy), cp. Aesch. *Th.* 1057 τί πάθω; τί δὲ δρῶ; τί δὲ μήσομαι;

975 ὠμόφρονος does not refer to his general character, but means that he is exasperated by these torments: cp. 1035 ἀχος, ὧ μ' ἐχόλωσεν.

976 f. προπετής, lying prostrate in the litter,—in a deathlike swoon. (It may be doubted whether the word here implies, 'lying on his face,' as the schol. explains it.) Others understand, 'verging on death.' But, when προπετής = 'on the brink of,' ἐπὶ (or εἰς τι) is usu. added, as in Eur. *Alc.* 908 πολὺς ἐπὶ χαίτας | ἤδη προπετής. It seems impossible that, without such help, προπετής should express 'moribund.' In Eur. *Alc.* 143 ἤδη προνοπῆς ἐσσι καὶ ψυχόρα γαί, which Paley compares, the adj. = 'drooping.'

δακὼν, as by biting the lips,—a proverbial phrase: fr. 811 ὀδόντι πρίε τὸ στόμα: *Od.* 1. 381 ὀδὰξ ἐν χεῖλεσι φύντες: *Ar. Nub.* 1369 τὸν θυμὸν δακὼν.

978 οὐ μὴ ἔξεγερῆς, a sharp prohibition: *Ar. Ran.* 462 οὐ μὴ διατρίψεις: cp. n. on *O. C.* 177.—κάτοχον with dat., as Eur. *Hec.* 1090 Ἄρει κάτοχον γέρον.

κάκκινῆσεις κάνασθήσεις
 φοιτάδα δεινὴν 980
 νόσον, ὦ τέκνον. ΤΛ. ἀλλ' ἐπὶ μοι μελέφ
 βάρος ἄπλετον· ἐμμέμονε φρήν.

ΗΡΑΚΛΗΣ.

ὦ Ζεῦ,
 ποῖ γὰς ἤκω; παρὰ τοῖσι βροτῶν
 κείμαι πεπονημένος ἀλλήκτοισ 985
 ὀδύναις; οἶμοι <μοι> ἐγὼ τλάμων·
 ἦ δ' αὖ μιὰ βρύκει. φεῦ.
 ΠΡ. ἄρ' ἐξήδη σ' ὅσον ἦν κέρδος
 σιγῇ κεύθειν, καὶ μὴ σκεδάσαι 990
 τῷδ' ἀπὸ κρατὸς
 βλεφάρων θ' ὕπνον; ΤΛ. οὐ γὰρ ἔχω πῶς ἂν
 στέρξαιμι κακὸν τόδε λεύσσω.
 ΗΡ. ὦ Κηναία κρηπὶς βωμῶν,
 ἱερῶν οἶαν οἶων ἐπὶ μοι
 μελέφ χάριν ἡνύσω, ὦ Ζεῦ. 995

979 κάκκινῆσεις κάνασθήσεις L: κάκκινῆσης κάνασθήσης A, with most MSS., and Ald. (a reading adapted to the corrupt μὴ 'ξεγείρης'). 980—982 L divides the vv. thus: φοιτάδα—| ἀλλ'—| βάρος—φρήν. Vauvilliers first placed the point after ἀπλετον. 981 ἐπὶ Shilleto conj. ἐτι. 983—986 L divides the vv. thus: ὦ Ζεῦ—τοῖσι—ἀλλήκτοισ—τλάμων. 985 ἀλλήκτοισ] Subkoff conj. ἀρρήτοισ. 986 οἶμοι μοι Brunck: οἶμοι (or ὦμοι) MSS. 987 ἦ δ' ἦδ' L: ἦδ' Ald.: ἄδ' Blaydes. 988 ἐξήδη σ' Wecklein: ἐξήδησ L, with most MSS., and

980 φοιτάδα, coming at intervals: φοιτᾶν was said in this sense of intermittent diseases: see n. on Ph. 758 ἡκε γὰρ αὕτη διὰ χρόνου, πλάνοις ἴσως | ὡς ἐξεπλήσθη. Not merely μαριώδη, as the schol. explains it.

981 f. ἀλλ' ἐπὶ μοι, sc. ἐστί. Cp. Ph. 806 τὰ πλὶ σοι στένων κακά (the ills which lie upon thee).—ἀπλετον = ἀπειρον, 'immense'; a word of doubtful origin, sometimes connected with the root of πλέω, as meaning (1) 'which cannot be filled'; or (2) 'what exceeds measure,' a sense which Lobeck sought through πλέθρον. The word occurs in Attic prose.—If no stop is placed after ἀπλετον, then βάρος ἀπλετον becomes an acc. of the 'inner object' with ἐμμέμονε: 'is wild with an infinite weight of woe.' But ἐπὶ is then very awkward, whether we assume tmesis,

or still join it with μοι.

983 f. ὦ Ζεῦ: the hero's utterance begins,—as the play ends,—with his father's name.—τοῖσι = τίσι, contracted from the Ionic τέοισι (Her. 1. 37).—πεπονημένος: cp. Aeschin. or. 2 § 36 τὸν δῆμον καταπεπονημένον ('exhausted').—ἀλλήκτοισ, the regular form of this epic word: ἀληκτος is very rare (C. I. G. 6303). For the ll, cp. Od. 12. 224 ἀπολλήξειαν.

986 οἶμοι <μοι>. The addition of μοι, Brunck's remedy for the metrical defect, is better than Bergk's insertion, after ὀδύναις, of ὦδ', which would have a weak effect there.

987 ἦ δ', the personified νόσος: cp. 1084: so Ph. 807 ἦδε, and ib. 758 αὕτη. Blaydes writes ἔδ' (Doric), which accords with γὰς and τλάμων, but not with πεπονημένος or ἀλλήκτοισ: the Doricism of

Thou must not rouse and revive the dread frenzy that visits him, my son!

HY. Nay, I am crushed with this weight of misery—there is madness in my heart!

HERACLES (*awaking*).

O Zeus, to what land have I come? Who are these among whom I lie, tortured with unending agonies? Wretched, wretched that I am! Oh, that dire pest is gnawing me once more!

OLD MAN (*to HYLLUS*). Knew I not how much better it was that thou shouldst keep silence, instead of scaring slumber from his brain and eyes?

HY. Nay, I cannot be patient when I behold this misery.

HE. O thou Cenean rock whereon mine altars rose, what a cruel reward hast thou won me for those fair offerings,—be Zeus my witness!

Ald. (*ἐξήδεις* T, B: *ἐξείδης* Harl.): *ἐξήδησθ'* Cobet. 990—993 L divides the vv. thus:—*τῷ δ'—| οὐ γὰρ—| στέργειμι—λεῦσσαν.* 991 *βλεφάρων θ'* βλεφάρων Wecklein. 992 *στέργειμι]* *στέργειμι* Valckenaer and Brunnck. 994 f. *ἱερῶν οἶον ἀνθ' οἶον | θυμάτων ἐπὶ μοι μελέψ' χάριν ἡ|νύσω ὦ Ζεῦ* MSS., and Ald. Triclinius inserted *νῦν* after *οἶον*. Brunnck changed *θυμάτων* to *θυσιῶν*, and (like Wakefield) *ἡνύσω* to *ἡνυσας*. Instead of *ἀνθ' οἶον θυμάτων*, F. J. Martin conj. *οἶων* (so, too, Seidler, Wunder, and Hermann).—*ὦ Ζεῦ*] In L the first hand wrote *ζεῦ*, but added *ὦ* above the line.

tragic anapaests is not always consistent; see Appendix to *Ant.* 110.—*βρύκει*: so *Ph.* 745 *βρύκομαι*.

993 f. *ἀρ' ἐξήδη ὅσον κέρδος ἦν σε σιγῇ κεύθειν*; 'Did I not well know,' etc.,—referring to 974 *σίγα, τέκνον, κ.τ.λ.* Cp. *Ar. Av.* 1019 *ΜΕ. οἶμοι κακοδαίμων. ΠΕ. οὐκ εἰλογον ἐγὼ πάλαι; κεύθειν* is really trans. in sense, 'to hide (thy grief),' though the object is not expressed: cp. *Ant.* 85 *κρυφῇ δὲ κεύθε (τοῦργον)*. The rare intrans. *κεύθω* = 'to be hidden' (*O.* T. 968 n.).

ἐξήδη σ' is Wecklein's correction of the ms. *ἐξήδης*, instead of which we must at least write *ἐξήδησθ'* (*Ant.* 447). Two explanations of *ἐξήδησθ'* have been given. (1) 'Did you well know' (as soon as Heracles began to speak, 983),—i.e., 'have you now learned?' Such is the schol.'s view: *ἀρα...ὅσον ἦν κέρδος τὸ σιωπᾶν ἔγνω*; He classed the pluperf., then, with those aorists, referring to a moment just past, which we render by a present tense (*Ph.* 1289 *ἀπώμοσ'*, n.). This is possible, but awkward. (2) 'Did you not well know (*beforehand*),—i.e., 'had not I clearly told you?' (Paley). The tense has then its usual force; but the words lose their special point,—

which is that the *result* must have shown him the value of the neglected advice.

κεύθειν—σκεδάσαι: for the pres. inf. (of a continued act), combined with the aor. inf. (of a momentary act), cp. *Ph.* 95, 1397.

990 f. *κρατὸς βλεφάρων θ'*: the phrase suggests a movement of the head at the moment when the sleeper opens his eyes: cp. *Ph.* 866 *κινεῖ γὰρ ἀνὴρ ὄμμα κἀνάγει κἀρα*.—Wecklein, omitting *θ'*, takes *βλεφάρων ὕπνον* as 'sleep of the eyelids.'

992 *στέργειμι*: cp. 486: *Ph.* 538 *στέργειν κακά*.

993 *Κηναία*, instead of *Κηναίων*: cp. 818 *μητρῶν* (n.).—*κρηπίς*, the substructure, basis, of the altar; *Eur. H. F.* 984 *ἀμφὶ βωμῶν | ἐπτήξε κρηπίδ'*, 'at the altars.' The word has a picturesque force here, as recalling the moment when the altars were founded by him (237).

994 f. *ἱερῶν οἶον*, gen. of price.—*ἐπὶ μοι*, lit., 'in my case': *Ph.* 1384 *λέγεις δ' Ἀτρεΐδαις ὄφελος ἢ π' ἐμοὶ τόδε*; Others explain, 'against me,' 'to my hurt'; but this suits the irony less well.—The ms. *ἡνύσω* has been altered by many recent edd. to *ἡνυσας*: but the proper force of the midd., 'to obtain,' 'win'

οἶαν μ' ἄρ' ἔθου λώβαν, οἶαν·
 ἦν μή ποτ' ἐγὼ προσιδεῖν ὁ τάλας
 ὠφελον ὅσσοις, τόδ' ἀκήλητον
 μανίας ἄνθος καταδερχθῆναι.
 τίς γὰρ αἰοιδός, τίς ὁ χειροτέχνης
 ἱατορίας, ὅς τήνδ' ἄτην
 χωρὶς Ζηνὸς κατακληθήσει;
 θαῦμ' ἂν πόρρωθεν ἰδοίμην.

1000

στρ. α'.

ἐ ξ,

2 ἐᾶτέ μ', ἐᾶτέ με δύσμορον *ῥστατον,

1005

3 ἐᾶθ' ῥστατον εὐνάσθαι.

στρ. β'.

πᾶ <πᾶ> μου ψαύεις; ποῖ κλίνεις;

2 ἀπολεῖς μ', ἀπολεῖς.

3 ἀνατέτροφας ὁ τι καὶ μύσση.

999 καταδερχθῆναι] Hermann (3rd ed.) conjectured that the poet wrote καταδερχθῆναι <τινι θνητῶν>. He formerly approved Erfurdt's conj., καταδερχθῆς. Fröhlich would delete καταδερχθῆναι. 1000 ὁ χειροτέχνης] Erfurdt deleted ὁ. 1008 ἰδοίμην A, and Ald.; ἰδοίμαν T: ἰδοίμ' ἂν L, with η written over α by an early hand. 1005 ε. ἐᾶτέ μ' ἐᾶτέ (sic) με· | δύσμορον εὐνάσαι | ἐᾶτέ με δύστανον εὐνάσαι L: with γρ. ῥστατον in the left margin, opposite δύσμορον εὐνάσαι. A, with most mss., and Ald., has εὐνάσαι in both places; Ellendt conj. εὐνάσθαι. T omits the words

(Ar. *Plut.* 196 etc.), seems fitting here, since the sacrificial altars may be said to have *earned* the recompense given by Zeus. ἦνυσας would be simply, 'hast effected.'—ὁ Ζεῦ at the end of the sentence: *Ph.* 1139 n.

996 ἔθου με λώβαν=ἐλωβήσω με: cp. *O. C.* 223 n.

997 ε. ἦν, referring back to κρηπίς (993); cp. 358 (n.). Wunder needlessly placed ἦν...ὅσσοις immediately after 993.—μή ποτ' belongs to προσιδεῖν, not to ὠφελον, though the latter might have come between them; cp. *Ph.* 969 μή ποτ' ὠφελον λιπεῖν (n.).—ἀκήλητον: schol. ἀνλατον, ἀκαταπράντον.—ἄνθος=ἀκμήν: cp. *Ani.* 959 τὰς μανίας δεινόν... | ἀνθηρόν τε μένος (n.).—καταδερχθῆναι, inf. expressing result, without ὥστε: cp. *Ani.* 1076 ληφθῆναι (n.). Though the malady is his own, he can be said 'to look upon it,' in the sense of experiencing it: cp. *O. T.* 832 πρόσθεν ἢ τοιάνδ' ἰδεῖν | κηλὶδ' ἐμαυτῷ συμφορὰς ἀφικμένην.

1000 ε. αἰοιδός=ἐπωδός, one who uses ἐπωδαί, incantations, in healing: see on *O. C.* 1194.—τίς ὁ χειροτέχνης, sc. ἐστίν. (There is no art. before αἰοιδός,

because the insertion of δς was an after-thought.) This is a climax; since, when gentle ἐπωδαί failed, the next resort was to drugs or surgery: *Al.* 581 οὐ πρὸς λατροῦ σοφοῦ | θρηνεῖν ἐπωδὰς πρὸς τομῶντι πῆματι. χειροτέχνης ἱατορίας does not mean definitely, 'one who uses a skilled hand in healing,' i.e., a χειρουργός, surgeon, as distinguished from a physician; it rather means properly, 'a practical artist' (as dist. from an amateur) 'in healing'; but, at the same time, the χειρο in the compound serves to suggest the *τομῶν* employed by the surgeon. This is quite Sophoclean. Cp. *Thuc.* 6. 72 ἰδιώτας, ὡς εἰπεῖν, χειροτέχναις ἀνταγωνισαμένους, 'having been pitted like amateurs, as one might say, against masters of the art' (where the dat., and not χειροτέχναις, is clearly right).

χωρὶς Ζηνός='with the exception of Zeus': not, 'without the help of Zeus' (schol. εἰ μὴ ὁ Ζεὺς βούλοιτο).

1008 θαῦμ' ἂν πόρρωθεν ἰδοίμην: 'I should look upon him, from afar, as a wonder,'—i.e., 'I should marvel as soon as he came within my ken.' He means

Ah, to what ruin hast thou brought me, to what ruin! Would that I had never beheld thee for my sorrow! Then had I never come face to face with this fiery madness, which no spell can soothe! Where is the charmer, where is the cunning healer, save Zeus alone, that shall lull this plague to rest? I should marvel, if he ever came within my ken!

Ah!

Leave me, hapless one, to my rest—leave me to my last rest! 1st strophe.

Where art thou touching me? Whither wouldst thou turn me? Thou wilt kill me, thou wilt kill me! If there be any pang that slumbers, thou hast aroused it! 2nd strophe.

ἐὰντέ με δύστανον εὐνάσαι, and so Brunck. The reading in the text is that of Wunder and Hermann (3rd ed.). The correction of 1005 was made first by Wunder, and that of 1006 by Hermann. 1007 *πᾶ* MSS.: *πᾶ πᾶ* Seidler: *πᾶ παῖ* Wecklein. 1008 After the second *ἀπολείς*, a letter (*μ*?) has been erased in L. 1009 *ἀνατέτροφας* Erfurdt: *ἀντέτροφας* L, with most MSS., and Ald.: *ἀντρέστροφας* r (as B).

that he might scan the horizon long enough, in the vain hope of such a prodigy appearing.—Others join *πύρρῳθεν* with *θαῦμα*: 'I should behold him as a wonder from some distant region': i.e., the place which contains him must be distant indeed. Hermann further supposed a question: 'am I likely to see such a wonder coming from afar?'—The phrase *τηλόθεν εἰσορών* in *Ph.* 454 is not similar: see n. there.

1004—1043 This passage consists of lyrics delivered by actors (*ἀπὸ σκηνῆς*). As the Chorus takes no part in it, it is not technically a *κομμός*, which is a *θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς*.

The lyric structure is complex, but not obscure. The passage falls into two main parts, separated by the five hexameters in 1018—1022 (*ὦ παῖ τοῦδ' ἀνδρὸς...νέμει Ζεὺς*). I. The first part consists of 1004—1017, in which the first three verses correspond metrically with the last three. II. The second part consists of 1023—1043. (It is equal in length with the first part, though the traditional numbering makes it appear longer.) Here, the first four verses correspond with the last four. Then the central portion of part I. corresponds with the central portion of part II. Thus: (1) 1st strophe, 1004—1006, = 1st antistr., 1015—1017. (2) 2nd str., 1007—1009, = 2nd antistr., 1027—1030. (3) 3rd str., 1023—1026, = 3rd antistr., 1040—1043. The dactyls

in 1010—1014, and 1031—1040, could also be regarded as forming a fourth strophe and antistrophe.—For the metres see Metrical Analysis.

1005 *εἰ*. *ἐὰντέ μ'*, *ἐὰντε...εὐνάσθαι*. A restoration of this corrupt passage turns chiefly on the following points. (1) The corresponding verses of the antistrophe (1016 f.) may be taken as showing the true metre. (2) L's variant for *εὐνάσαι* in 1005, viz. *ὑστατον*, may therefore be received. *εὐνάσαι* (*ἀ*), from *εὐνάω* is impossible, since, like *εὐνάσαι* (*εὐνάω*), it could only be transitive. (3) In 1006 the ms. *δύστανον* is clearly wrong; it may have been either a gloss on *δύσμορον*, or a corruption of *ὑστατον*. (4) Hermann's reading in 1006, *ἐὰν' ὑστατον εὐνάσθαι*, is strongly confirmed by the metrical correspondence with 1017, *μολῶν τοῦ στυγεροῦ*; *φεῦ φεῦ*,—a verse of undoubted soundness.

1007 *εἰ*. *πᾶ...ψαύεις*: a remonstrance against being touched at all. Cp. *Ph.* 817 *ἀπὸ μ' ὀλεῖς, ἣν προσθίγῃς*. Hyllus seeks to place him in a more comfortable position,—as Heracles himself soon requests (1025).—A comparison with the antistrophic verse, 1027, *θρῶσκει δ' αὖ, θρῶσκει δειλαία*, shows the loss of a syllable here. Hermann follows Seidler in repeating *πᾶ*, which is the simplest and most probable remedy.

1009 *ἀνατέτροφας*, from *ἀνατρέπω*: schol. *ὅτι δι' ἡσυχάσῃ τοῦ κακοῦ τοῦτον*,

ἡπταί μου, τοτοτοῖ, ἦδ' αὖθ' ἔρπει. πόθεν ἔστ', ὦ
 πάντων Ἑλλάνων ἀδικώτατοι ἀνέρες, οὓς δὴ 1011
 πολλὰ μὲν ἐν πόντῳ κατὰ τε δρῖα πάντα καθαίρων
 ὠλεκόμαν ὁ τάλας· καὶ νῦν ἐπὶ τῷδε νοσοῦντι
 οὐ πῦρ, οὐκ ἔγχος τις ὀνήσιμον οὐκ ἐπιτρέψει;

ἀντ. α'.

ἐ ἔ,

2 οὐδ' ἀπαράξαι κρᾶτα *βία θέλει

1016

3 μολῶν τοῦ στυγεροῦ; φεῦ φεῦ.

ΠΡ. ὦ παῖ τοῦδ' ἀνδρός, τοῦργον τόδε μείζον ἀνήκει
 ἡ κατ' ἐμὰν ῥώμαν, σὺ δὲ σύλλαβε, σοὶ γὰρ *εἰτόιμα
 *ἐς πλεόν ἡ δι' ἐμοῦ σῶζειν. ΤΛ. ψαύω μὲν ἔγωγε, 1020

1010—1014 L divides each of these five hexameters into two shorter verses. The first hexameter is divided after τὸ τὸ τοῖ: the second, after ἑλλάνων: the third, after πόντῳ: the fourth, after τάλας: the fifth, after ἐγχος. **1010** τοτοτοῖ appears also as τοτοτοί, ὀττοτοί or ὀττο τοῖ, τὸ τὸ τοῖ (L), and τοῦτό τοι (R, etc.), which last is the reading of Ald., retained even by Brunck. Triclinius, omitting τοτοτοῖ, wrote ἡπταί μου <νόσος>· ἡ δ' αὖθ' ἔρπει· <ποῦ> πόθεν ἔστ', ὦ.—ἦδ' MSS.: ἡ δ' Schaefer.—πόθεν] Köchly conj. πόθι δ'. **1011** Ἑλλάνων] Wunder writes ἀνθρώπων.—οὓς MSS.: οἱ Wakefield. **1012** ἐν πόντῳ] ἐν ἰ πόντῳ L.—κατὰ τε MSS.: κατὰ δὲ Wakefield.—πάντα] Blaydes writes πολλὰ. **1013** οὐκ

πάλιν κινήσας ἀνέτρεψας. Cp. Arist. *Hist. An.* 8. 24 (p. 605 a 11) κἄν ἡ καθ' ἀρὰ (τὰ ὕδατα), ἀνατρέπουσιν αὐτὰ οἱ ἱπποῖ ταῖς ὀπλαῖς, 'trouble' them. For the perf., cp. Andoc. or. 1 § 131 ἀλιτῆριον αὐτῷ ἔτρεφεν, δς ἀνατέτροφεν ἐκείνου τὸν πλοῦτον ('overthrown'). Aeschin. or. 1 § 190 πόλεις ἀνατετροφάτας: or. 3 § 158 τὴν πόλιν ἀρδὴν ἀνατετροφάτα. In *O.C.* 186 τέτροφεν is from τρέφω: but the classical use of that perf. is ordinarily confined to the intrans. sense (*Od.* 23. 237 τέτροφεν ἄλμη).

ὅ τι καὶ μύσῃ, anything that has closed the eyes, i.e., any part of the pain that has been lulled to rest. This is simpler than to supply νόσον with ἀνατέτροφας, and to take ὅ τι as acc. of respect ('in so far as...'). Cp. Ar. *Vesp.* 92 ἦν δ' οὖν καταμύσῃ κἄν ἄχνην.

1010 ἦδ': cp. 987 n.—πόθεν ἔστ', 'whence are ye?' Of what stock? Can ye be indeed of Hellenic race, and yet so heartlessly ungrateful? Cp. *Od.* 17. 373 πόθεν γένος εὐχεται εἶναι;—Hermann explains πόθεν ἔστί as 'whence do ye appear to aid me?' (*unde mihi auxilio adestis?*)—a complaint that they do not appear. He compares *Od.* 2. 267 σχεδόνθεν δὲ οἱ ἦλθεν Ἀθήνη: but might

better have cited *Il.* 16. 800 σχεδόνθεν δὲ οἱ ἦεν δλεθρος. The version is tenable in itself, but is not well suited to the context. Heracles is addressing the men who are actually around him,—the Greeks (some of them his own mercenaries) who have brought him from Euboea. Cp. the very similar passage in *Ph.* 1203 ff.: ἀλλ', ὦ ξένοι, ἐν γέ μοι εὐχος ὀρέξατε...ἔϊφος, εἰ ποθεν, ἡ γένυν, ἡ βελών τι, προπέμψατε. He is not making a merely rhetorical appeal to the absent,—'all those who had been benefited by him,' as the schol. says. In that case, he would not say, πάντων Ἑλλάνων ἀδικώτατοι ἀνδρες: he had toiled for all Hellenes.

1011 οὓς refers to Ἑλλάνων, not to ἀνδρες. If the acc. be right, καθαίρων here = 'ridding of pests.' In this sense, the verb is properly said of places (1061 γαίαν καθαίρων): but the bolder use here seems possible, and is not excluded by ἐν πόντῳ, since the thought is of the gain to seafarers. I hesitate, then, to receive the tempting οἷς ('for whose good').

1012 ε. ἐν πόντῳ: cp. Eur. *H.F.* 222 ff., where Amphitryon denounces the ingratitude of Greece towards Heracles:—οὐδ' Ἑλλάδ' ἦνεο, οὐδ' ἀνέξομαι

It hath seized me,—oh, the pest comes again!—Whence are ye, most ungrateful of all the Greeks? I wore out my troublous days in ridding Greece of pests, on the deep and in all forests; and now, when I am stricken, will no man succour me with merciful fire or sword?

Oh, will no one come and sever the head, at one fierce stroke, from this wretched body? Woe, woe is me! 1st anti-strophe.

OLD MAN. Son of Heracles, this task exceeds my strength,—help thou,—for strength is at thy command, too largely to need my aid in his relief.

HY. My hands are helping;

ἐπιτρέψει V² (as corrected), Vat.: οὐκ ἀποτρέψει L, with most MSS., and Ald.—Wecklein writes ἀντιπαρέξει: Nauck conj. οὐδὲν ὀρέξει (Fröhlich ὀρέξει): Blaydes, οὐ χέρα τρέψει (but in the text he has τρέψαι). 1016 κρᾶτα] Wecklein writes σάρκα.—βία Wakefield: βλου MSS. 1018—1022 L divides the first hexameter after ἀνδρὸς: the second, after ῥώμαν: the third, after ἐμοῦ: the fourth, after ὀδύναν: the fifth, after ἐξανύσαι. Further, σῶζειν stands in a line by itself. Thus the five vv. form eleven lines. 1018 ἀνήκει A, with most MSS., and Ald.: ἀνέκει L (with η above, from a late hand): hence Nauck writes ἀν εἴη. 1019 f. σὺ δὲ] σὺ τε B.—σοί τε γὰρ ὄμμα | ἐμπλεον ἢ δι' ἐμοῦ | σῶζειν | L. The only variant in the MSS. is ἐμπλεων (B, T, and, acc. to Subkoff, Lc). See comment.

ποτε | σιγῶν, κακίστην λαμβάνων ἐς παῖδ' ἐμόν, | ἣν χροὴν νεοσσοῖς τοῖσδε πῦρ, λόγ-
χας, ὅπλα | φέρουσαν ἐλθεῖν, ποντίων
καθαρμάτων | χέρσου τ' ἀμοιβάς, 'as
a reward for purging sea and land.' Cp.
ib. 400: 'he went into the uttermost parts
of the deep, making peace for the oars
of men.' Pind. N. i. 63 (of Heracles)
ὅσσους μὲν ἐν χέρσῳ κτανῶν, | ὅσσους δὲ
πόντῳ θήρας αἰδορόδικας.

κατὰ τε after πολλὰ μὲν: cp. An. i. 162
σώσας μὲν... | λαβὼν τε (n.).—δρία, from
the same rt as δρύς, δρυμός, δένδρον, δόρυ
(Curt. Etym. § 275): the only sing. found
is (τὸ) δρύος.—ὠλεκόμαν, impf. of ὀλέκω
(An. i. 1285), expresses the wearing effect
of continual labours: cp. Ph. 252 διωλλύ-
μην: ib. 686 ὦλλυθ'.

καὶ νῦν... οὐκ ἐπιτρέψει; 'and now will
no one turn fire or sword upon me,'—
i.e., 'come to my rescue' with it? The
repetition of οὐκ with the verb gives a
passionate emphasis: see n. on An. 6
(οὐκ ὅπωπ', after οὐδὲν γὰρ οὐτ' ἀλγεινὸν
etc.).—The reading ἀποτρέψει has better
authority (cr. n.), but seems untenable.
It has been explained as, (1) 'not-avert,'
= 'apply': (2) 'divert (from other uses),'
'turn wholly against me.'—τῷδε=ἐμοί:
cp. 305 n.—πῦρ: thus Philoctetes prays
to die even by fire (Ph. 800).—ἐγχοσ
=ἐλφος: cp. 1032, Ai. 95 etc.

1016 f. The MS. reading, ἀπαράξει

κρᾶτα βλου, is explained as, 'to sever
the head from life,'—i.e., to destroy life
by striking the head from the body.
This extraordinary phrase is surely not
Greek. It has been supported by a
corrupt verse of Eur., Helen. 302, σμικρὸν
(σμικρὸς Badham) δ' ὁ καιρὸς ἀπ' ἀπαλ-
λάξει βλου: where Keil reads ἀρθρ', Nauck
κρᾶτ', and Hermann σάρκ'. But, what-
ever be read there, ἀπαλλάξει βλου is
widely different from ἀπαράξει βλου. I
hold, with Paley, that Wakefield's βλα
ought to be substituted for βλου, which
might easily have arisen from τοῦ στυγε-
ροῦ.—Cp. Il. 14. 497 ἀπήραξεν δὲ
χαμάζε | αὐτῇ σὺν πῆληκι κάρη.

1018 τοῦργον τόδε, the task of lift-
ing the sufferer (who is lying προπετής,
976) into a position of greater ease (1025
πρόσλαβε κουφίας).—μείζον is proleptic
with ἀνήκει, 'has risen, so as to be
greater': cp. Dem. or. 2 § 8 ἡρθη μέγας.
The usu. constr. of ἀνήκειν, as= 'to reach'
a certain standard, is with εἰς, as if here
we had εἰς μείζον τι.

1019 f. ἡ κατ' ἐμὴν ῥώμαν, with με-
ζον: O. C. 598 μείζον ἢ κατ' ἀνθρώπον (n.).

σοὶ γὰρ ἐτόλμα, sc. ῥώμα, 'for strength
is at thy command,' ἐς πλεον ἢ δι' ἐμοῦ
σῶζειν, 'in too large a measure for the
saving of him by my means,' i.e. 'so
largely, that you have no need to save
him by my means.'

λαθίπονον δ' ὀδυνᾶν οὐτ' ἔνδοθεν οὔτε θύραθεν
ἔστι μοι ἑξανύσαι βίον· τοιαῦτα νέμει Ζεὺς.

στρ. γ'. HP. ὦ παῖ, ποῦ ποτ' εἶ; τᾷδέ με τᾷδέ με
2 πρόσλαβε κουφίσας. ἔξ, ἰὼ δαίμον.

1025

ἀντ. β'. θρώσκει δ' αὖ, θρώσκει δειλαία
2 διολοῦσ' ἡμᾶς
3 ἀποτίβατος ἀγρία νόσος.

1030

ὦ Παλλὰς Παλλὰς, τόδε μ' αὖ λωβᾶται. ἰὼ παῖ,
τὸν *φύτορ' οἰκτίρας ἀνεπίφθονον εἵρυσον ἔγχος,
παῖσον ἐμᾶς ὑπὸ κλῆδος, ἀκού δ' ἄχος, ᾧ μ' ἐχόλωσεν

1021 f. ὀδυνᾶν...βίον Musgrave: ὀδύναν...βιότου MSS.—θύραθεν | ἔστι μοι B: θύραξ' ἐν-|εστί μοι L, A, with most MSS., and Ald. In L the accent of ἐν is so high up (under the first α of a gl. φαρμάκου) that it might be overlooked; the first corrector (S) has added the apostrophe after θύραξ', and deleted a smooth breathing on ἐστί. The first hand had already indicated θύραθεν by writing θ over ζ. —νέμει] νέμοι B. 1023 ὦ παῖ Seidler (and so, acc. to Subkoff, L²): ὦ παῖ παῖ L, with most MSS., and Ald.: ὦ παῖ ὦ παῖ R: παῖ παῖ Hermann (omitting ὦ). Nauck conj. ὦ γόνε (=1041 ὦ Διός). 1026 ἔξ ἰὼ] ἔξ | ἰὼ L. Dindorf writes αἰαῖ, ἰὼ (the second ἰὼ is wanting in K, Harl.,

The MSS. give σοὶ τε γὰρ ὄμμα | ἔμ-
πλεον ἢ δι' ἐμοῦ σφίαιν. The correction
of ἐμπλεον ('full') to ἐς πλεον is due to
Meineke, and is confirmed by the follow-
ing ἢ with the inf.: cp. O. T. 1293
μεῖζον ἢ φέρειν: Eur. Hec. 1107 κρείσσον
ἢ φέρειν κακά.

The MS. words, σοὶ τε γὰρ ὄμμα, are
unquestionably corrupt. This is shown
by two things: (1) ὄμμα is incongruous
with the context; strength, not keenness
of sight, is in question; and, even if it
were suitable, it could not be reconciled
with any probable emendation of the
following words. (2) τε is unmeaning
and impossible. I believe that I have
found the solution by the slight change
of σοὶ τε γὰρ ὄμμα into σοὶ γὰρ ἐτοίμα.
The corruption began by οἶμα passing
into ὄμμα. How easy this would have
been, may be judged from Il. 21. 252,
αἰετοῦ οἶματ' ἔχων, where Philetas read
ὄμματ', as in Il. 8. 349, Γοργοῦς ὄμματ'
ἔχων, Aristarchus read οἶματ'.

In the Appendix are given the pro-
posed explanations of the vulgate, and
various conjectures.

1021 f. λαθίπονον δ' ὀδυνᾶν: cp.
El. 1002 ἄλνπος ἀτης: Eur. I. T. 450 δου-
λείας... | ...πανσίπορος. The adj., found
only here and in Ai. 711, recalls the

epic λαθικηδής. It is proleptic predicate
with ἑξανύσαι, 'to effect that his life
shall forget,' etc. The reference of βίον
to Heracles would be clearer if we could
read ἔστι οἱ (not ἔστιν οἱ, cp. 650): but
μοι is confirmed by ἐνδοθεν, 'from my own
resources' (cp. 730 οἶκοι n.).—θύραθεν,
by the help of others: cp. Eur. H. F. 713
ὡς θύραθεν εἰκάσαι (i.e. without personal
knowledge).—The MS. ὀδυνᾶν...βιότου
is tenable, but less probable, and much less
forcible.—τοιαῦτα νέμει Ζεὺς, i.e., so
grievous a doom. Not, 'such healing is
of Zeus alone.'

1023 f. τᾷδε: he indicates the place
at which Hyllus is to take hold of him.—
τᾷδέ με...πρόσλαβε κουφίσας, literally,
'lend a helping hand in raising me thus':
the pron. depends on the partic. only.
For this sense of the verb, cp. Plat. Legg.
p. 897 D καὶ ἐμὲ τῆς ἀποκρίσεως ὑμῶν...
δίκαιον προσλαμβάνειν, 'it is right that I,
too, should help you with the answer.'
πρόσλαβε με could not mean literally,
'lay hold on me,' which would be προσλα-
βοῦ μου (cp. Ar. Lys. 202, etc.). κουφίσας
denotes the act in which, when done, the
help will consist. For this quasi-pro-
leptic use of the aor. partic., cp. Plat.
Gorg. 516 B τῷδε τὸν μοι χάρισαι ἀπο-
κρινάμενος.

but no resource, in myself or from another, avails me to make his life forget its anguish:—such is the doom appointed by Zeus!

HE. O my son, where art thou? Raise me,—take hold of me,—thus, thus! Alas, my destiny!

Again, again the cruel pest leaps forth to rend me, the fierce plague with which none may cope!

O Pallas, Pallas, it tortures me again! Alas, my son, pity thy sire,—draw a blameless sword, and smite beneath my collar-bone, and heal this pain wherewith thy godless mother hath made

etc.). **1027—1048** L divides the vv. thus:—*θρώσκει*—| *δελαια*—| *ἀποτί-*
βατος—| *νόσος*—| *τόδε μ'* *αὖ*—| *τὸν φύσαντ'*—| *ἀνεπίφθονον*—| *παῖσον*—*κλη-*
δος—| *σὰ μήτηρ*—| *ἂν ὦδ'*—| *αὐτως*—| *ὦ διός*—| *ὦ γλυκὺς*—| *εὐνασόν μ'*—| *ὠκυ-*
πέτα—| *τὸν μέλεον φθίσας*. **1081** ὦ Παλλὰς Παλλὰς Dindorf: ὦ Παλλὰς MSS.
The correction of *ὦ* to *ὦ* was made by Seidler, who wrote the v. thus: ὦ Παλλὰς,
τόδε μ' *αὖ* *λωβᾶται*. *ὦ* *παῖ* <*παῖ τὸν*>, the next v. then beginning with *φύσαντ'*.
Hermann similarly inserted <*ὦ τὸν*>. Bergk gives *ὦ* *ὦ* Παλλὰς. **1083** τὸν
φύτορ' οἰκτεῖρας Dindorf: τὸν *φύσαντ' οἰκτῖρ* Fröhlich: τὸν *φύσαντ' οἰκτεῖρας* MSS.:
φύσαντ' οἰκτεῖρας Campbell. Blaydes conj. τὸν *πατέρ' οἰκτεῖρας*. **1085 f.** ἐμᾶς]
ἡμᾶς L.—*κληῖδος* L: *κληῖδος* r, and Ald.—*ἀκού*] *ἀκου* L.—*ὦ μ'* *ἐχόλωσε* A,
and Ald.: *δ μ'* *ἐχόλωσεν* L, with an erasure after *δ*, perh. of *ε*: in marg., γρ. *ἐχό-*
λησεν *οἶον* *χολῇ* *ἐχρίσε* τὸν *χιτῶνα*. Blaydes conj. *ἐλόχησεν*: A. Spengel, *ἐδόλωσεν*.

1026 ὦ δαῖμον: the movement causes a new access of pain. Cp. *Ph.* 1186 *αἰαί, αἰαί, | δαίμων δαίμων*. O. T. 1311 *ὦ δαῖμον*.

1027 π. *θρώσκει* denotes the shooting spasms: cp. 1083 *διῆξε*: *Ph.* 743 *διέρχεται, | διέρχεται*.—*δελαια*: the *αι* is long here, though sometimes short (*Ant.* 1310 n.).—*ἀποτίβατος* = *ἀπρόσβατος*: cp. 1214 *ποτιψάων* (n.). The personified *νόσος* is 'unapproachable' in the sense that no healer can successfully cope with it. Cp. 1003 *ἀπλαντον...κάπροσθήγορον*.

1081 Παλλὰς. Athena was always a guardian goddess to her half-brother, Heracles; of whom she says in *Il.* 8. 363 ff., *τειρόμενον σώεσκον ὑπ' Εὐρυσθέος ἀέθλων*: | *ἥ τοι ὁ μὲν κλαίσκε πρὸς οὐρανόν, αὐτὰρ ἐμὲ Ζεὺς | τῷ ἐπαλεξήσουσαν ἀπ' οὐρανόθεν προΐαλλον*. She was constantly represented in Greek art as present with Heracles during his labours, or as honouring and comforting him in seasons of repose. Sometimes she gives him a flower or a wreath; sometimes a refreshing draught. And, after the close of his mortal toils, it is Athena Nikè who escorts him to Olympus. (Cp. n. on *Ph.* 728.) The art-literature of the subject will be found in Roscher, *Lex.*, p. 2215. Attic black-figure vases often illustrate this relationship,—one which was the more welcome to Athenians because Heracles was essentially a Dorian hero.

1082 *φύτορ'*, Dindorf's correction of *φύσαντ'*, gives an incomparably better verse than Fröhlich's τὸν *φύσαντ' οἰκτῖρ*. It is very improbable that *οἰκτῖρ* would have been corrupted into the aor. partic.; but a rare word, such as *φύτορ*, would easily have become *φύσαντ'*. Dindorf is clearly right in holding that the v of *φύτωρ* would be short, though metrical convenience might sometimes cause it to be lengthened in such compounds as *ἀμπελοφύτορα* (*Ant.* 6. 44), which could not otherwise come into a hexameter. He might have added that the verse, *ἀθάνατοι δὲ Πτέρωτα, διὰ πτεροφύτορ' ἀνάγκην*, is prefaced by Plato with the remark that it is οὐ σφόδρα τι ἑμμετρον,—a comment which, as W. H. Thompson observes, may apply to the *υ* no less than to the *δε* (*Phaedr.* p. 252 C). Hesychius has *φύτορες*: *γεννήτορες*. For the spelling *οἰκτῖρας*, cp. 464 n.

ἀνεπίφθονον: schol. *ἀνεμέσθονον*, ἐφ' ὃ οὐδεὶς σε μέμψεται ὡς πατροκτόνον.

1085 f. ἐμᾶς ὑπὸ κληῖδος: 'under the collar-bone' must denote a stab in the upper region of the breast: it cannot mean decapitation. For ὑπὸ with gen., in a local sense, cp. *Ant.* 65 n.—*ἐχόλωσεν*, an epic word (*Il.* 18. 111), here partly suggested by the thought of the venom working in his veins. Cp. 1142 *ἐκμῆναι*. The v.l. *ἐχόλησεν* (schol.) was intended to mean, 'has used the hydra's

- σὰ μάτηρ ἄθεος· τὰν ὧδ' ἐπίδοιμι πεσοῦσαν 1038
 αὐτῶς, ὧδ' αὐτῶς, ὥς μ' ὤλεσεν. ὦ γλυκὺς Ἄιδας,
 ιντ. γ'. ὦ Διὸς αὐθαίμων, εὐνασον εὐνασόν μ' 1041
 ὠκυπέτα μὲν τὸν μέλεον φθίσας.
 XO. κλύουσ' ἔφριξα τάσδε συμφοράς, φίλαι,
 ἄνακτος, οἷσις οἷος ὦν ἐλαύνεται. 1045
 HP. ὦ πολλὰ δὴ καὶ θερμὰ *κοῦ λόγῳ κακὰ
 καὶ χερσὶ καὶ νώτοισι μοχθήσας ἐγώ·
 κοῦπω τοιοῦτον οὐτ' ἄκοιτις ἢ Διὸς
 προὔθηκεν οὐθ' ὁ στῆνός Εὐρυσθεὺς ἐμοί,
 οἶον τόδ' ἢ δολῶπις Οἰνέως κόρη 1050
 καθήψεν ὥμοις τοῖς ἐμοῖς Ἑρινύων
 ὑφαντὸν ἀμφίβληστρον, ᾧ διόλλυμαι.

1038 τὰν Seidler and Erfurdt: ἄν MSS. (ἦν B). 1039 f. ὦ γλυκὺς Ἄιδας, | ὦ Διὸς αὐθαίμων Seidler. ὦ Διὸς αὐθαίμων, | ὦ γλυκὺς Ἄιδας MSS. In L the words ὦ διὸς αὐθαίμων, which had been omitted from the text, have been added (by the first hand, not by S) in the right-hand marg., in line with ὤλεσεν: they were meant to form a verse preceding ὦ γλυκὺς αἰδᾶς. 1041 εὐνασον εὐνασον μ' Erfurdt: εὐνασον εὐνασον (without μ') Turnebus, after Triclinius: εὐνασόν μ' εὐνασον L, with most MSS., and Ald. 1042 ὠκυπέτα] ὠκυπέτα L. 1044 τάσδε συμφοράς τ:

gall against me': but the Attic sense of *cholān* was 'to be μελάγχολος.'

1039 f. αὐτῶς: for the smooth breathing, see n. on *O. T.* 931.—γλυκὺς; cp. *O. C.* 106 *ἔτ'*, ὦ γλυκεῖαι παῖδες ἀρχαίου Σκότου (n.).

1041 αὐθαίμων: nom. for voc., like ὦ τλάμων (*O. C.* 185). This adj., found only here, = θμαιμοί, θμαιμων (*O. C.* 330 n.), αὐθθμαιμοί (*ib.* 335), as denoting the fraternal tie. But αὐθθαιμοί, as used in *O. C.* 1078, is merely 'kinsman.'—It is as the son of Zeus that he invokes Hades.

1042 f. ὠκυπέτα, an epic epith. for a horse (*Il.* 8. 42), or a bird (*Hes. Op.* 210).—φθίσας (*i*); 709 n.

1045 οἷσις, not οἷας, is clearly right here. ἐλαύνειν can take a cogn. acc. denoting the *course* on which one is driven, as *Ar. Nuib.* 29 πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους: but when it means 'to vex' or 'harass,' the troubles inflicted are expressed by the instrum. dat., as in the examples cited by Dindorf: *Ai.* 275 λύπη...ἐλήλαται: *Eur. Andr.* 31 κακοῖς ἐλαύνομαι: *Ion* 1620 ἐλαύνεται συμφοραῖς.

1046 ὦ πολλὰ δὴ κ.τ.λ. This

speech, down to v. 1102, is translated by Cicero in *Tusc.* 2. 8, where the fact that the poets recognise pain as an evil is illustrated by the laments of Philoctetes, Heracles and Prometheus.

Cicero's version is essentially that of an orator; the true test for it would be declamation. But even a reader can feel its sonorous vigour, and its Roman gravity; Cicero succeeds as Lord Derby succeeded in much of the *Iliad*. The rendering of the Greek is very free, sometimes inadequate, but always manly, and highly terse; indeed, the 57 lines of the original become 45; in one place, eleven verses (1079—1089) are reduced to four (vv. 30—33).

θερμὰ: θερμός was said (1) of a hot or rash temperament (*Ant.* 88): (2) of a rash deed, as in *Ar. Plut.* 415 ὦ θερμόν ἔργον κἀνόσιον καὶ παράνομον | πολυῶντε δρᾶν. Here θερμὰ is not 'rash,' but expresses intense conflict with deadly peril; as we speak of 'a hot fight.'

κοῦ λόγῳ κακὰ fitly follows θερμὰ, the word which recalls the moment of dire stress. His trials had been fiery, and grievous, not in report or name alone.

me wild! So may I see her fall,—thus, even thus, as she hath destroyed me! Sweet Hades, brother of Zeus, give me rest, give me rest,—end my woe by a swiftly-spiced doom!

CH. I shudder, friends, to hear these sorrows of our lord; what a man is here, and what torments afflict him!

HE. Ah, fierce full oft, and grievous not in name alone, have been the labours of these hands, the burdens borne upon these shoulders! But no toil ever laid on me by the wife of Zeus or by the hateful Eurystheus was like unto this thing which the daughter of Oeneus, fair and false, hath fastened upon my back,—this woven net of the Furies, in which I perish!

τῆσδε συμφορᾶς L. 1045 οἷαις B, T, Vat.: οἷας L, with most mss., and Ald. 1046 κοῦ λόγῳ κακὰ Bothe: καὶ λόγῳ κακὰ mss.: καὶ λόγων πέρα Wunder. Hense would write καὶ λόφῳ κακὰ, making those words change places with μοχθήσας ἐγώ. 1047 χερσὶ] χειρὶ A, R, Harl., and Ald.—καὶ νῶτοισι] Wecklein conj. καὶ στέρνοισι: Hartung writes κάννοισι: see comment. 1051 ἐμοῖς] ἐμοὶ L, with σ added above by a late hand.—ἐρινύων L: ἐρινύων r, and Ald. 1052 διόλλυμαι] L has ο in an erasure, from ω.

No λόγος could express to others what the ἔργα had been to the doer. In *El.* 761 ff. a similar antithesis is implied: τοιαῦτά σοι ταῦτ' ἐστίν, ὥς μὲν ἐν λόγῳ ἀλγεινά, τοῖς δ' ἰδοῦσιν, ὅπερ εἶδομεν, μέγιστα πάντων ὧν ὅπωπ' ἐγὼ κακῶν: grievous enough to hear; but far worse to see. For οὐ λόγῳ, cp. *Al.* 813 κοῦ λόγῳ δειξω μόνον: *El.* 1453 κάπτεδειξεν οὐ λόγῳ μόνον. *Thuc.* 6. 18 ἀμύνεσθαι οὐ λόγῳ ἀλλ' ἔργῳ μάλλον.

The ms. reading, καὶ λόγῳ κακὰ, is certainly wrong, for two reasons. (1) When the required sense is, 'grievous to tell,' κακὰ becomes, for Greek poetical idiom, too weak; we need such a word as δεινά or ἀλγεινά. This objection does not apply to a phrase of ironical form, such as οὐ λόγῳ κακὰ. (2) Idiom would require καὶ λέγειν rather than καὶ λόγῳ. Cicero, no doubt, read καὶ λόγῳ ('*O multa dictu gravia, perperissi aspera*'), but that proves nothing. In *Ani.* 4 οὐτ' ἄτης ἄτερ was the only reading known to Didymus (c. 30 B.C.).

1047 χερσὶ refers to deeds of prowess: νῶτοισι to feats of sheer strength, as when he took the place of Atlas, or carried the Erymanthian boar to Mycenae.—Cicero's version, *Quae corpore exanclavi atque animo pertuli*, has caused the inference that his text contained an equivalent for *animo*. Wecklein suggests that he read στέρνοισι (cp. 1090),

but misunderstood it. Perhaps, however, Cicero felt his rhetorical antithesis to be warranted by the idea of mental anguish implied in μοχθήσας.

1048 f. κοῦπω: καὶ here = 'and nevertheless'; cp. *Ani.* 332 n.—ἀκουῖς ἢ Διὶ (for the place of the art., cp. 732), since the ἀργαλέος χόλος Ἥρης (*Il.* 18. 119) was the prime source of all his troubles. Hera caused Eurystheus to be born at Argos a little before the birth of Heracles at Thebes (*Il.* 19. 114 ff.), and afterwards gave the hero into his power. But she also persecuted Heracles directly, as when she sent the serpents to his cradle (*Pind.* *N.* 1. 40), or drove him by storms to Cos (*Il.* 14. 253 ff.).—προὔθηκεν, of setting a task: *Ani.* 216 n.—Εὐρυσθεὺς is not elsewhere named in the play: cp. 35.

1050 ff. οἷον τόδ'...ἀμφίβλ. καθήψεν = ὅλον τόδ' ἀμφίβλητρον ἐστίν, δ καθήψεν: cp. 184.—δολῶπις, 'with deceitful face,' smiling on him while plotting evil.—Ἐρινύων...ἀμφίβλητρον: cp. *Al.* 1034 ἄρ' οὐκ Ἐρινὺς τοῦτ' ἐχάλκευσεν ξίφος; The epithet ὕφαντόν marks that the 'net' is the robe: just as, in *Aesch.* *Ag.* 1580, ὕφαντοῖς ἐν πέπλοις Ἐρινύων, it marks that a real robe is meant. (So an eagle is πτηνὸς κύων, *Aesch.* *P.* *V.* 1022.) A net would properly be described as πλεκτόν rather than ὕφαντόν (cp. *Pollux* 7. 139 δικτυοπλόκος).

πλευραῖσι γὰρ προσμαχθὲν ἐκ μὲν ἐσχάτας
 βέβρωκε σάρκας, πλεύμονός τ' ἀρτηρίας
 ῥοφεῖ ξυνοικοῦν· ἐκ δὲ χλωρὸν αἷμά μου 1055
 πέπωκεν ἤδη, καὶ διέφθαρμαι δέμας
 τὸ πᾶν, ἀφράστῳ τῇδε χειρωθεὶς πέδῃ.
 κοῦ ταῦτα λόγχῃ πεδιάς, οὐθ' ὁ γηγενὴς
 στρατὸς Γιγάντων οὔτε θήρειος βία,
 οὐθ' Ἑλλὰς οὐτ' ἄγλωσσος οὐθ' ὄσπην ἐγὼ 1060
 γαῖαν καθαίρων ἰκόμην, ἔδρασέ πω·
 γυνὴ δέ, θήλυς *φύσα κοῦκ ἀνδρὸς φύσιν,
 μόνῃ με δὴ καθεῖλε φασγάνου δίχα.
 ὦ παῖ, γενοῦ μοι παῖς ἐτήτυμος γεγώς,
 καὶ μὴ τὸ μητρὸς ὄνομα πρεσβεύσης πλέον. 1065
 δὸς μοι χεροῖν σαῖν αὐτὸς ἐξ οἴκου λαβὼν
 εἰς χεῖρα τὴν τεκοῦσαν, ὥς εἰδῶ σάφα

1053 f. ἐσχάτας...σάρκας] Wecklein writes ἐγκατα...σαρκὸς (from Cicero's *morsu lacerat viscera*).—πλεύμονός τ' L, with ν written over λ by the first hand (cp. 567): πνεύμονός τ' r: πλεύμονός τ' A, Harl., and Ald. 1056 πέπωκεν A, Harl., and Ald.—διέφθαρμαι] διέφθαρται B. 1058 f. κοῦ ταῦτα was altered by Elmsley to κοῦτ' αὐτά, because οὔτε follows. Blaydes and Wecklein, keeping κοῦ ταῦτα, change οὔτε to οὐδέ in all five places. 1059 θήρειος

1053 f. προσμαχθὲν, 'plastered' to his sides: cp. 768 ἀρτίκολλος.—ἐσχάτας...σάρκας, i.e., not only on the surface of the body, but to the inmost parts. Cicero renders the phrase by *viscera*.

πλεύμονός τ' ἀρτηρίας: 'the suspenders of the lungs,' i.e., the bronchial tubes which convey air to the lungs. For the sing. πλεύμων in a collective sense cp. Plat. *Tim.* p. 84 D ὁ τῶν πνευμάτων τῷ σώματι ταμίς πλεύμων. As to the word ἀρτηρία, see Appendix.

1055 ῥοφεῖ, 'drains,' 'empties' (of air): his breath is arrested by the spasms: cp. 778 σπαραγμός...πλευμόνων ἀνθήψατο. Though the grammatical subject is ἀμφίβληστρον, the agent is properly the venom itself; ξυνοικοῦν, since this interruption of the breath is frequent. For this use of ῥοφεῖν, cp. Ar. *Ach.* 278 ῥοφήσει τρύβλιον (empty it). Cicero well renders, *Urgensque graviter pulmonum haurit spiritus*.

χλωρὸν, fresh, vigorous; cp. Theocr. 14. 70 ποιεῖν τι δεῖ, ἄς (= εἰς) γόνυ χλωρὸν ('youthful').—Not 'discoloured' (*decolorem sanguinem*, Cic.).

1057 ἀφράστῳ, 'indescribable,' un-

utterably dreadful; not, 'inexplicable,' i.e., of unknown origin.—χειρωθεὶς: cp. 279 n.

1058 f. κοῦ...οὐθ'. It is unnecessary to change οὐθ' to οὐδ'. The sequence οὐ...οὔτε is foreign to Attic prose; and an Attic poet would presumably have avoided it where οὐ was followed by only one negative clause: e.g., in *O. C.* 702 οὐ νεαρὸς οὐδὲ γῆρας, etc., οὔτε is improbable. In Theognis 125 οὐ γὰρ ἀν' εἰδείης ἀνδρὸς νόον οὐδὲ γυναικὸς, where the mss. have οὔτε, οὐδὲ stands in Aristotle's quotation of the verse (*Eth. Eud.* 7. 2). But when, as here, several clauses with οὔτε follow οὐ, an Attic poet might imitate the frequent Homeric usage: e.g., *Od.* 4. 566 οὐ νιφετὸς οὐτ' ἄρ' χειμῶν πολὺς οὔτε ποτ' ὄμβρος. So *ib.* 9. 136 f. οὐ is followed by two clauses with οὔτε, and in *Il.* 6. 450 f. by three.

λόγχῃ πεδιάς, the spear of the warrior on a battle-field; as when Heracles fought with Laomedon of Troy, with the Amazons, or with Augeas king of Elis (Apollod. 2. 7. 2).

στρατὸς Γιγάντων: after sacking Troy, and ravaging Cos, Heracles went

Glued to my sides, it hath eaten my flesh to the inmost parts; it is ever with me, sucking the channels of my breath; already it hath drained my fresh life-blood, and my whole body is wasted, a captive to these unutterable bonds.

Not the warrior on the battle-field, not the Giants' earth-born host, nor the might of savage beasts, hath ever done unto me thus,—not Hellas, nor the land of the alien, nor any land to which I have come as a deliverer: no, a woman, a weak woman, born not to the strength of man, all alone hath vanquished me, without stroke of sword!

Son, show thyself my son indeed, and do not honour a mother's name above a sire's: bring forth the woman that bare thee, and give her with thine own hands into my hand, that I may know of a truth

βλα] θήριος βλαι L.

1062 θήλις οὔσα κούκ ἀνδρὸς φύσιν MSS.: for οὔσα Nauck writes φύσα (after Steinhart, who, however, read θήλυ). Blaydes adopts this, but with θήλυν. Reiske conj. θήλυν σχοῦσα: Mudge, θήλις κούκ ἐχουσ' ἀνδρὸς φύσιν (received by Hermann). **1067** L has εἰδῶ, made by S from εἶδω: Nauck writes ἰδω.

to Phlegra (sometimes identified with Pallene, the westernmost headland of the Chalcidic peninsula), and helped the gods to vanquish their Earth-born foes. In Pind. *N.* i. 67 Teiresias predicts what Heracles shall achieve, *ὅταν θεοὶ ἐν πεδίῳ Φλέγρας Γιγάντεσσιν μάχων | ἀντιάζωσιν*. In the Gigantomachia on the pediment of the Megarian Treasury at Olympia, Heracles fought at the right hand of Zeus (cp. *Ausgrabungen*, vol. IV. pl. 20 b). Early Attic vase-paintings of this subject associate him with Zeus and Athena (Roscher, *Lex.*, p. 2211).

θήριος βλα seems to be a general phrase, including both the Centaurs (θηρών, 1096) and the wild beasts (1092 ff.). Cicero understood it of the former only, *non bifurcato impetu | Centaurus*.

1060 f. ἄγλωσσος profits by the suggestion of γῆ in the adjective Ἑλλάς (*Ph.* 256 Ἑλλάδος γῆς). The βάρβαρος has no 'language' properly so called: to the ear of the Hellene, he merely twitters like a bird (n. on *Ani.* 1002). Cp. Pind. *I.* 6. 24 οὐκ ἔστιν οὕτω βάρβαρος ὅσπερ παλιγγλωσσος πόλις, 'barbarous or strange of speech.'—ὅθ' ὅσπιν: the division of *mankind* into Greeks and barbarians is exhaustive; but the range of *earth* traversed by Heracles extended beyond the dwellings of men (cp. 1100 ἐπ' ἐσχάτοις τόποις). It seems unnecessary, then, to regard this third clause as

merely a rhetorical summary of the other two.—γαίαν: antecedent attracted into relative clause: *O. C.* 907 n.

1062 f. θήλις for θηλεία, as in the Homeric *θήλις ἑέρση* (*Od.* 5. 467): *O. C.* 751 n.—Nauck's correction of οὔσα into φύσα is indispensable, if ἀνδρὸς be retained; the alternative would be to read ἀνήρ, which is less probable. For the cogn. acc., cp. *Al.* 760 ἀνθρώπου φύσιν | βλαστῶν.—μόνη...δῆ: *Ani.* 58 n.—καθεῖλε, brought low, destroyed, as in *Al.* 517 (of death).—φασγάνου δίχα: the warrior laments that he has not fallen in combat; cp. Aesch. *Eum.* 627 (of Agamemnon's death) καὶ ταῦτα πρὸς γυναῖκας, ὅδ' τι θοοῖσι | τόξοις ἐκηβόλοισιν ὥστ' Ἀμαζόνος.

1064 f. γενοῦ, show thyself: γεγώς and ἐτήτυμος cohere, making an equiv. for γνήσιος: hence there is no awkwardness in having two forms from γίνομαι. Cp. 1158: *Al.* 556 δεῖ σ' ὅπως πατρός | δείξεις ἐν ἐχθροῖς ὅλος ἐξ ὅλου τράφης.—τὸ μητρὸς ὄνομα: she is such in name only (817).—προσβεύσης, *prefer* in honour: Eur. *Hipp.* 5 τοὺς μὲν σέβοντας τὰμὰ προσβεύω κράτη.—πλέων is, in strictness, redundant; cp. Plat. *Legg.* 887 β προτιμῶν βραχυλογίαν μᾶλλον ἢ μήκος.

1067 f. εἰδῶ, which Nauck changes to ἰδω, is in accord with usage (cp. *e.g.*, 678, *O. C.* 889 ὅπως εἰδῶ: *Ph.* 238 ὡς εἰδῶ).

εἰ τοῦμόν ἀλγείς μᾶλλον ἢ κείνης ὀρών
 λωβητὸν εἶδος ἐν δίκη κακούμενον.
 ἴθ', ὦ τέκνον, τόλμησον· οἴκτιρόν τέ με 1070
 πολλοῖσιν οἴκτρον, ὅστις ὥστε παρθένος
 βέβρυχα κλαίων· καὶ τόδ' οὐδ' ἂν εἰς ποτε
 τόνδ' ἄνδρα φαίη πρόσθ' ἰδεῖν δεδρακότα,
 ἀλλ' ἀστένακτος αἰὲν εἰπόμεν κακοῖς.
 νῦν δ' ἐκ τοιούτου θήλυς ἡῦρημαι τάλας. 1075
 καὶ νῦν προσελθὼν στήθι πλησίον πατρός,
 σκέψαι δ' ὁποίας ταῦτα συμφορᾶς ὑπο
 πέπονθα· δείξω γὰρ τάδ' ἐκ καλυμμάτων.
 ἰδού, θεᾶσθε πάντες ἄθλιον δέμας,
 ὁρᾶτε τὸν δύστηνον, ὥς οἴκτρῳς ἔχω. 1080
 αἰαῖ, ὦ τάλας, αἰαῖ,
 ἔθαλψεν ἄτης σπασμὸς ἀρτίως ὃδ' αὖ,
 διῆξε πλευρῶν, οὐδ' ἀγύμναστόν μ' ἔαν
 ἔοικεν ἢ τάλαινα διαβόρος νύσος.

1068 ἢ κείνης] ἢ κείνης T. 1069 Nauck brackets this v. 1071 ὥστε] ὥστις L (= ὥς τις). 1074 εἰπόμεν schol. on *Ai.* 317, where this v. is quoted: ἐσπόμεν L, with most MSS., and Ald. [Acc. to Subkoff, εἰπόμεν is in A, B, T.] Meineke conj. εἰχόμεν: Blaydes, also ἰπούμεν. 1075 ἡῦρημαι] εὔρημαι MSS.

εἰ τοῦμόν κ.τ.λ. The constr. is, εἰ μᾶλλον ἀλγείς, ὀρών τοῦμόν λωβητὸν εἶδος, ἢ (τὸ) κείνης (λωβητὸν εἶδος) ἐν δίκη κακούμενον. For the omission of τὸ before κείνης, cp. 929 τὸ κείσε δεῦρό τ' (n.).—κακούμενον as in *Ph.* 228, *O. C.* 261.

Cicero represents this passage by a single verse, *Iam cernam, mens an illam potiorum putes*. Hence Nauck rejects v. 1069. But the inference is most unsafe, as another instance will show. The passage beginning with ἰδού (1079) and ending with ἐξώρμηκεν (1089) shrinks, in Cicero's version, to three lines and a half, viz., *Videte cuncti: tuque, caelestium sator, | Iace, obsecro, in me vim coruscant fulminis! | Nunc, nunc dolorum anxiferi torquent vertices: | Nunc serpit ardor*. Thus Cicero wholly ignores vv. 1085 ff.: he ignores vv. 1080—1084 also, except in so far as their general sense is blended with his version of 1088 f., *δαίνυται...ἐξώρμηκεν*. Yet the Greek text there is clearly sound.

1070 f. ἴθ', expressing entreaty, is similarly combined with τόλμησον in *Ph.* 480 f.: ἴθ', ἡμέρας τοι μόχθος οὐχ

δλῆς μιᾶς, | τόλμησον, κ.τ.λ.—πολλοῖσιν οἴκτρον: cp. *O. T.* 1296 οἶον καὶ στυγοῦντ' ἐποικτίσαι. Cicero: *Miserere! Gentes nostras flebunt miseras*.—ὥστε παρθένος: the schol. compares *Il.* 16. 7, where Patroclus weeps ἥντε κούρη | νηπίη.—βέβρυχα might seem strange in such a comparison; yet cp. 904, where βρυχάτο is said of Deianeira. The fitness of the word is more evident in 805, as in *O. T.* 1265, and *Ai.* 322, ταῦρος ὡς βρυχώμενος. For the perf., cp. μέμνηκα (μνησάμεναι), μέμνηκα (μνησάμεναι).

1074 ἀστένακτος: as Ajax was ἀψόφητος δέξων κωκυμάτων (*Ai.* 321).—εἰπόμεν, not εἶπετο, though τόνδ' ἄνδρα precedes: cp. *O. C.* 6 n. The imperf., which was read here by a scholiast of the *Ajax* (cr. n.), is certainly preferable to ἐσπόμεν, though the aor. would also be right, if he was viewing the past as a whole. If ἐσπόμεν were read, αἰὲν would go with ἀστένακτος: though αἰὲν is not necessarily incompatible with an aor. (*Ph.* 1140 n.).—εἰπόμεν κακοῖς: cp. Eur. *Phoen.* 408 πῶς δ' ἤλθες Ἄργος;... | οὐκ οἶδ'· ὁ δαίμων μ' ἐκάλεσεν πρὸς τὴν τύχην.

which sight grieves thee most,—my tortured frame, or hers, when she suffers her righteous doom!

Go, my son, shrink not—and show thy pity for me, whom many might deem pitiful,—for me, moaning and weeping like a girl;—and the man lives not who can say that he ever saw me do thus before; no, without complaining I still went whither mine evil fortune led. But now, alas, the strong man hath been found a woman.

Approach, stand near thy sire, and see what a fate it is that hath brought me to this pass; for I will lift the veil. Behold! Look, all of you, on this miserable body; see how wretched, how piteous is my plight!

Ah, woe is me!

The burning throe of torment is there anew, it darts through my sides—I must wrestle once more with that cruel, devouring plague!

Cp. *O. T.* 546 n. **1077** σκέψαι δ' MSS.: σκέψαι θ' Nauck. **1078** τὰ δ' τὸ δ' B. **1080** δύστανον L, with η written over α by an early hand. **1081** αἰαῖ, ὦ τάλας, αἰαῖ] αἰ αἰ ὦ τάλας αἰ αἰ L, with ε ε written over the last two syllables by a later hand. αἰ αἰ... ε ε r: αἰ αἰ ὦ τάλας ε' ε' Ald.: αἰαῖ, ᾧ τάλας Dindorf (Teubner ed., 1885); formerly αἰαῖ τάλας (ed. 1860). **1082** ἔθαλψεν] Hermann conj. ἔθαλψέ μ'.—ἀρτίως δδ' αὖ,] ἀρτίως ὁ δ' αὖ L: ἀρτίως δδ' αὖ most MSS., and Ald.

So ἀκολουθεῖν τῷ λόγῳ (Plat. *Phaedo* 107 n), τοῖς πράγμασιν (Dem. or. 4 § 39), i.e., to follow their lead.

1075 ἐκ τοιούτου: cp. 284 n.

1076 ε. καὶ νῦν... στήθεϊ..., σκέψαι δ'. The first clause is introduced by καὶ, the second by δέ (instead of τε), as in *Ant.* 432 χῆμεις ἰδόντες ἰέμεσθα, σὺν δέ νιν | θηρώμεθ' εὐθύς. The effect of δέ is to throw the second clause into relief by a slight rhetorical antithesis (as if μέν had followed στήθεϊ). This expressive δ' should not be changed to θ'.

1078 δεῖξω γάρ: the ictus on γάρ does not spoil the rhythm, because the chief stress falls on the verb: cp. *O. C.* 1540 χῶρον δ', ἐπέλγει γάρ με τοῦκ θεοῦ παρόν. Below, in 1247, the case of οὖν is similar.—ἐκ καλυμμάτων = ἐκκεκαλυμμένον, since ἐκ here = ἔξω, 'outside of': cp. *Od.* 15. 272 οὕτω τοι καὶ ἐγὼν ἐκ πατρίδος (sc. εἰμί), 'I am an exile.' The sense is different in Aesch. *Ag.* 1178, ἐκ καλυμμάτων | ...δεδορκῶς, where ἐκ = 'forth from.'

1079 ἰδοῦ: cp. 821 ἰδ' (n.).

1081 It is best to retain αἰαῖ, ὦ τάλας, αἰαῖ, L's reading. Hermann and others, taking αἰαῖ ὦ τάλας as a dochmiac, read ἐέ or ἐ ε instead of the second αἰαῖ,

placing it in a line by itself. Dindorf formerly read αἰαῖ τάλας (deleting ὦ and the second αἰαῖ), as an iambic dipodia: but his latest text gives αἰαῖ, ᾧ τάλας (as a dochmiac). Nauck requires bacchi, and suggests ὦ μοι, τάλας, φεῦ. Wilam. (*Hermes* XVIII. 246) says—(1) αἰαῖ, ὦ τάλας, dochmius: (2) αἰαῖ, interjection: (3) ὦναξ ...παῖσον, 'acatalectic anapaestic trimeter.' A brief interjection of this kind could take almost any metrical form; and, in the absence of a lyric context, the metre here cannot be defined with certainty. Cp. *El.* 1160—2.

1082 ε. ἔθαλψεν is trans., με being understood, as after ἐμπρησον in *Ph.* 801 (n.).—ἀττης: cp. 1104.—δδ' αὖ should be taken with ἔθαλψεν, because (1) δδ' fitly stands in the first clause, and (2) διῆξε thus gains force by its abruptness: cp. 1088 f. If a point were placed after ἀρτίως, δδ' would still be better than ὁ δ'.—διῆξε, a word used by medical writers, as Wakefield pointed out; e.g., Hippocr. *Morb.* 1. 5 ὑφ' ἐκτων δδύναι διατσοῦσιν ἄλλοτε ἄλλῃ τοῦ σώματος.—ἀγύμναστον: cp. Eur. fr. 683 μῶν κρυμὸς αὐτῆς πλευρὰ γυμνάζει χολῆς;—διαβόρος: distinguish διάβορον (pass.) in 676. Cp. *Ph.* 7 νόσῳ ...διαβόρῳ (n.).

ὦναξ Ἀΐδη, δέξαι μ', 1085
 ὦ Διὸς ἀκτίς, παῖσον.
 ἔνσεισον, ὦναξ, ἐγκατάσκηψον βέλος,
 πάτερ, κεραυνοῦ. δαίνυνται γὰρ αὖ πάλιν,
 ἦνθηκεν, ἐξώρμηκεν. ὦ χέρες χέρες,
 ὦ νῶτα καὶ στέρν', ὦ φίλοι βραχίονες, 1090
 ὑμεῖς δὲ κείνοι δὴ καθέσταθ', οἳ ποτε
 Νεμέας ἔνοικον, βουκόλων ἀλάστορα,
 λέοντ', ἄπλατον θρέμμα ἀπροσήγορον,
 βία κατειργάσασθε, Λερναίαν θ' ὕδραν,
 διφνᾷ τ' ἄμικτον ἵπποβάμονα στρατὸν 1095
 θηρῶν, ὑβριστήν, ἄνομον, ὑπέροχον βίαν,
 Ἐρμυάνθιον τε θήρα, τὸν θ' ὑπὸ χθονὸς
 Ἄιδου τρίκρανον σκύλακ', ἀπρόσμαχον τέρας,
 δεινῆς Ἐχιδνῆς θρέμμα, τὸν τε χρυσέων

1085 ὦναξ] ὦναξ (sic) L.—δέξαι μ'] δέξαι με L. 1087 ὦναξ] ὦναξ L. 1091 ὑμεῖς
 δε (sic, not δέ) κείνοι L: ὑμεῖς ἐκείνοι A, with most MSS., and Ald.—καθέσταθ']
 Dindorf, Campbell and Subkoff agree in reporting L as having κατεστάθ': but it has

1085 f. δέξαι μ': cp. *Ph.* 819 ὦ
 γαῖα, δέξαι θανάσιμόν μ' ὅπως ἔχω.—Din-
 dorf is probably right in regarding these
 two lines as anapaestic dimeters, each
 short of a foot (*βραχυκατάληκτοι*): cp. *El.*
 1160 ff. Hermann, writing Ἀΐδη instead
 of Ἀΐδη, made them iambic verses
 with spondees in the second place
 (*ισχωρρωγικοί*).

1087 f. ἔνσεισον suggests the force
 with which the brandished bolt leaves the
 Thunderer's hand; ἐγκατάσκηψον, its de-
 scent upon the victim's head.—δαίνυνται:
 cp. 771.

1089 f. ἦνθηκεν: cp. 1000 *ἀνθος* (n.):
Ph. 258 ἡ δ' ἐμὴ νόσος | αἰετὶ τέθηλε (n.).
 For this rare perf., cp. *Thuc.* 2. 49 ἐξην-
 ηγκός.

ὦ χέρες: cp. *Ph.* 1004 ὦ χεῖρες: *ib.*
 1354 ὦ...κύκλοι (n.).—ὦ νῶτα καὶ στέρν'.
 Quoting from memory (with ὦ στέρν' in-
 stead of these words), the rhetorician
 Apsines (c. 240 A.D.) cites this passage
 (Spengel *Rhet.* 1. 400) as an instance of
 pathetic apostrophe,—subjoining it to
 another example from Sophocles, viz.
O. T. 1391. Dindorf notes this (ed.
 1860).

1091 ὑμεῖς δὲ κείνοι: for δέ cp. *O. T.*
 1097 (n.). This reading is not better
 than ὑμεῖς ἐκείνοι, but has better authority,
 because the δε in L (cr. n.) was not likely

to have been interpolated.—καθέσταθ',
 not merely 'are,' but 'have come to be.'
 For καθεστάναι in this sense, see on *Ant.*
 435. The form of expression is due to
 the emphasis on ὑμεῖς: 'yours is the
 plight to which those arms have come.'
 It is a compressed way of saying, τοιοῦται
 ὑμεῖς καθέστατε, ἐκείνοι δὴ (*δυντες*) etc.
 For ἐκείνοι referring to the past, cp. *O. C.*
 1195 σὺ δ' εἰς ἐκεῖνα, μὴ τὰ νῦν, ἀπο-
 σκόπει: for its juxtaposition with ὑμεῖς,
ib. 138 δδ' ἐκείνος ἐγώ.

1092 f. Νεμέας, a valley in Argolis,
 about three miles s.w. of Cleonae, four
 and a half s.e. of Phlius, and eleven N.
 of Argos. The lion is described by
 Hesiod (*Th.* 331) as κοιρανέων Τρητοῖο
 Νεμεῆης ἡδ' Ἀπέσαντος, Treton and Apsas
 being mountains which partly enclose the
 valley. It was in Τρητόν ('the caverned')
 that the monster had his den. Pindar
 calls Nemea the χόρτοι λέοντος (*Ol.* 13.
 44); also Διὸς ἄλσος (*N.* 2. 9), from its
 temple of Zeus, in a cypress-grove.

ἀλάστορα (*O. C.* 788 n.), as Hesiod
 calls him πῆμ' ἀνθρώποις (*Th.* 329).—
 ἀπλατον = ἀπέλαστον, unapproachable:
 cp. Pind. *P.* 12. 9 ἀπλάτοις ὀφίων κεφα-
 λαῖς.—ἀπροσήγορον, lit., 'not affable,'—
 boldly applied to the intractable beast
 with which men can establish no rela-
 tions. The word has here much the

O thou lord of the dark realm, receive me! Smite me, O fire of Zeus! Hurl down thy thunderbolt, O King, send it, O father, upon my head! For again the pest is consuming me; it hath blazed forth, it hath started into fury! O hands, my hands, O shoulders and breast and trusty arms, ye, now in this plight, are the same whose force of old subdued the dweller in Nemea, the scourge of herdsmen, the lion, a creature that no man might approach or confront; ye tamed the Lernaean Hydra, and that monstrous host of double form, man joined to steed, a race with whom none may commune, violent, lawless, of surpassing might; ye tamed the Erymanthian beast, and the three-headed whelp of Hades underground, a resistless terror, offspring of the dread Echidna; ye tamed the dragon

καθεσθᾶθ' (p. 77 A, line 3 from bottom).

1095 διφνᾶ Dindorf: διφνῆ MSS.

See on Ph. 1014 ἀφνᾶ.

1096 ὑπέροχον Bentley, and S. Clarke on Il. 2. 426:

ὑπέροχον MSS.

1097 τὸν θ' L: the first ed. who gave this was H. Stephanus (1568). τὸν δ' οἱ τὸν δ' ἰ: τὸν δ' Ald.

sense of ἀπρόσοιστον: cp. O. C. 1277 τὸ δυσπρόσοιστον κάπροσῆγορον στόμα. Vergil's description of the Cyclops has been quoted (*Aen.* 3. 621), *Nec visu facilis nec dictu affabilis ulli*; but Polyphemus could speak.

1094 βία καταργήσασθε: Heracles throttled the lion, which was invulnerable: Eur. *H. F.* 153 *ὃν ἐν βρόχοις ἐλὼν | βραχίονός φησ' ἀγχόναισιν ἐξελεῖν*. This was the first of his labours; and thus he won the lion-skin (Pind. *I.* 5. 47).

Λερναίαν θ' ὕδραν: see 574 n. Eur. *H. F.* 419 *τάν τε μυρμάκραν, | πολύφονον κύνα Λέρνας, | ὕδραν ἐξεπύρωσεν, | βέλεσι τ' ἀμφέβαλ' ἰόν*. This ἄθλος—usually made the second—is closely connected with the first; it is wrought in Argolis; and it completes his equipment by giving him the poison for his arrows. In both these labours, as in others, he is the ἀλεξίκακος.

1095 f. The next two exploits are also linked. Sent by Eurystheus in quest of the κάπρος (θήρα 1097) that haunted Mount Erymanthus in north Arcadia, Heracles passed over Pholoë, a wild upland district on the borders of Elis. Here he was entertained by the Centaur Pholos, and routed the other Centaurs who flocked to demand a share of his host's wine.

διφνᾶ: Diodorus (4. 69) applies this word to the Centaurs. Cp. Pind. *P.* 2. 47: Ixion and Nephele begat a son Centaurus; *ὅς | Ἰπποισι Μαγνητίδεσσιν ἐμύρνυ' ἐν Παλίου | σφυροῖς' ἐκ δ' ἐγένοντο*

στρατὸς | θαυμαστός, ἀμφοτέροις | ὁμοῖοι τοκεῦσι, τὰ ματρώθεν μὲν κάτω, τὰ δ' ὑπερθε πατρός.—ἀμικτον, with whom it is impossible to hold humane intercourse; Eur. *Cycl.* 429 *ἀμικτον ἄνδρα*: cp. ἀμῖξα (Thuc. 1. 3).—ἵπποβάμονα, usu., 'mounted on horses,' and so some take it here as 'mounted on horses' legs'; but it is more simply explained as 'moving like horses.'—θηρών: cp. 556.—ὑβριστήν, ἄνομον: intemperance and violence were essential attributes of the Centaurs (excepting Cheiron): cp. 565. Eur. *H. F.* 181 *τετρασκελὲς θ' ὑβρισμα, Κενταύρων γένος*.

1098 π. "Αἶδου τρίκρανον σκύλακ': a three-headed Cerberus seems to have been the usual type in early Ionian art; while on Attic black-figure vases of the middle and later style he is two-headed: see Roscher, *Lex.* p. 2205. Hesiod, the first poet who names Cerberus (*Th.* 311), gives him fifty heads.

Ἐχιδνῆς θρέμμα, as in Hes. *Th.* 310: but in O. C. 1574 he is the offspring of Tartarus and Earth. In *Il.* 8. 366 ff. Athena saves Heracles when Eurystheus sends him *ἐξ ἐρέβους ἄγοντα κύνα στυγεροῦ Ἀΐδαο*: cp. *Od.* 11. 623.—Pluto said that Heracles might take Cerberus, if he could do so without using any weapon. The hero succeeded, and having shown his living prize to the terrified Eurystheus, restored it to the nether world. (Apollod. 2. 5. 12 § 8.)

χρυσέων: in tragic dialogue χρύσεος usu. suffers synzesis, but there are several

- δράκοντα μήλων φύλακ' ἐπ' ἐσχάτοις τόποις. 1100
 ἄλλων τε μόχθων μυρίων ἐγευσάμην,
 κοῦδεῖς τροπαῖ' ἔστησε τῶν ἐμῶν χερῶν.
 νῦν δ' ὦδ' ἀναρθρος καὶ κατερρακωμένος
 τυφλῆς ὑπ' αἵτης ἐκπεπόρθημαι τάλας,
 ὃ τῆς ἀρίστης μητρὸς ὀνομασμένος, 1105
 ὃ τοῦ κατ' ἄστρα Ζηνὸς αὐδηθεὶς γόνος.
 ἀλλ' εὖ γέ τοι τόδ' ἴστε, καὶν τὸ μηδὲν ὦ
 καὶν μηδὲν ἔρπω, τήν γε δράσασαν τάδε
 χειρώσομαι κακ τῶνδε· προσμόλοι μόνον,
 ἵν' ἐκδιδαχθῇ πᾶσιν ἀγγέλλειν ὅτι 1110
 καὶ ζῶν κακοὺς γε καὶ θανῶν ἐτεισάμην.
 ΧΟ. ὦ τλήμον Ἑλλάς, πένθος οἶον εἰσορῶ
 ἔξουσαν, ἀνδρὸς τοῦδέ γ' εἰ σφαλῆσεται.
 ΤΛ. ἐπεὶ παρέσχες ἀντιφωνῆσαι, πάτερ,
 σιγῇν παρασχὼν κλυθί μου, νοσῶν ὅμως. 1115
 αἰτήσομαι γάρ σ' ὦν δίκαια τυγχάνειν.

1100 ἐπ' ἐσχάτοις] ἐπεσχάτοις L. For ἐπ' ἐσχάτοις τόποις Hense conj. γῆς ἐπ' ἐσχάτοις: Nauck, ἐπ' ἐσχάτοις γῆς or ἐπ' ἐσχάτοις χθονός. 1102 τροπαῖ L: τροπαί' r and Ald. Cp. 751. 1108 αὐδηθεὶς] αὐ δηθεῖς L, the

exceptions, such as fr. 313: fr. 439: Eur. *Ion* 1175.

The golden apples, brought from the garden of the gods, originally meant the winning of immortality. Hence this *ἀθλος* properly comes after the Cerberus, though the latter is sometimes made the last (Eur. *H. F.* 427).

δράκοντα μήλων φύλακ'. The garden was in the far west, where Atlas supports the sky, beyond the stream of the Oceanus (Hes. *Th.* 215). When Zeus espoused Hera there, a wondrous apple-tree (*μηλέα*) sprang up. This tree was committed to the care of maidens called Hesperides, daughters of Night (Hes. *Th.* 211), sweet singers; and it was guarded by a terrible dragon, coiled round the stem (Eur. *H. F.* 397, Paus. 6. 19. 8). Heracles slew this dragon with poisoned arrows (Apoll. *Rh.* 4. 1396 ff., where the monster is named Λάδων).

ἐπ' ἐσχάτοις τόποις: for ἐπὶ, cp. 356. So Hesiod *Th.* 518 πείρασιν ἐν γαίης. Eur. *Hipp.* 742 Ἑσπερίδων δ' ἐπὶ μηλόσπορον ἀκτᾶν ἀνύσαιμι τᾶν αἰοδῶν, | ἵν' ὁ ποντομέδων πορφύρεας λίμνας | ναύταις οὐκέθ' ὄδον νέμει. The garden was some-

times placed among the Hyperboreans as by Apollod. 2. 5. 11, and prob. by Aeschylus in the *Προμηθεὺς Λυόμενος*, Strabo 4, p. 183: sometimes in Libya, or in Spain.

1101 μόχθων, a general word, including both the tasks done for Eurystheus (the *ἀθλοι* proper),—such as the five just enumerated,—and other enterprises, such as the warfare against Laomedon and the Giants (1058). In the temple of Athena *χαλκίεικος* at Sparta Pausanias saw πολλὰ μὲν τῶν ἀθλῶν Ἑρακλέους, πολλὰ δὲ καὶ ὧν ἐθελοντῆς κατώρθωσε (3. 17. 2). As to the cycle of the 'twelve labours,' and its probable origin, see Introduction, § 2.—ἐγευσάμην: schol. ἐπειράθην. Cp. *Ant.* 1005 ἐμπύρων ἐγευόμην (n). Eur. *H. F.* 1353 καὶ γὰρ πόνων δὴ μυρίων ἐγευσάμην.

1102 χερῶν, valour (488); for the gen., cp. Andoc. or. 1 § 147 τροπαῖα τῶν πολεμίων...ἀπέδειξαν. Cicero well renders, *Nec quisquam e nostris spolia cepit laudibus*.

1108 ε. ἀναρθρος, like ἐκνευρισμένος, since his whole frame has been unhooked and unnerved; so Eur. *Or.* 227 δταν

that guarded the golden fruit in the utmost places of the earth.

These toils and countless others have I proved, nor hath any man vaunted a triumph over my prowess. But now, with joints unhinged and with flesh torn to shreds, I have become the miserable prey of an unseen destroyer,—I, who am called the son of noblest mother,—I, whose reputed sire is Zeus, lord of the starry heaven.

But ye may be sure of one thing:—though I am as nought, though I cannot move a step, yet she who hath done this deed shall feel my heavy hand even now: let her but come, and she shall learn to proclaim this message unto all, that in my death, as in my life, I chastised the wicked!

CH. Ah, hapless Greece, what mourning do I foresee for her, if she must lose this man!

HY. Father, since thy pause permits an answer, hear me, afflicted though thou art. I will ask thee for no more than is my due.

letters *θη* (which are still traceable) having been erased after *αὐ*. *αὐθηδὴς* A, R. 1108 *μηδὲν ἔρπω*] Blaydes writes *μηκέθ' ἔρπω*. 1111 *κακούς γε*] Cobet conj. *κακούργους*. 1113 *σφαλήσεται*] Meineke and Nauck conj. *σφαλεῖσ' ἔσει*. 1114 *παρέσχε*] Wecklein conj. *παρέκει*: Blaydes, *παρή* (as Heimsoeth), or *παρήκας*. Wunder wrote *ἐπερ πάρεστιν*.

μ' ἀνῆ νύσος | μανίας, ἀναρθρός εἰμι κά-
σθενῶ μέλη.—*κατερρακωμένος*: cp. Aesch.
P. V. 1023 (the eagle rending the flesh
of Prometheus) *διαρταμήσει σώματος μέγα-
ράκος*: Lycophron 1113 καὶ πᾶν λακίζουσ'
ἐν φοναῖς ψυχρὸν δέμας.—*τυφλῆς*, *caeca*,
unseen: fr. 533 τὸ δ' ἐς αἶριον δει | τυφλὸν
ἔρπει. Cp. Eur. *Med.* 1200 (the fatal
robe consuming Glaucē's flesh) *σάρκες δ'
ἀπ' ὀστέων ὥστε πεύκινον δάκρυ | γναθμοῖς
ἀδ' ἡλοῖς φαρμάκων ἀπέρρεον*.

1108 f. *ἀρίστης*, since Alcmena, daugh-
ter of Electryon and Anaxo, belonged on
both sides to the Perseidae, and so traced
her descent from Zeus himself.—*ἀνο-
μασμένος*: it is not necessary to supply
γόνος from 1106: cp. fr. 84 *καταρκεῖ τοῦδε
κεκλησθαι πατρός*.—*αὐδηθεῖς*: cp. 736:
Ph. 240 *αὐδῶμαι δὲ παῖς | Ἀχιλλεύς*.

1107 τὸ μηδὲν ὦ: cp. *Al.* 1275 ἦδη
τὸ μηδὲν ὄντας: *Anf.* 234 n.

1108 *κἂν μηδὲν ἔρπω*: the adv. is
emphatic; cp. 773: *El.* 1014 *σθένουσα
μηδέν*. Powerless as he is to seek her out,
he is still able to execute his vengeance
if she be brought to him.

1109 ff. *χευρώσομαι*: 279 n.—*κάκ
τῶνδε*: Eur. *Med.* 458 *ὅμως δὲ κάκ τῶνδ'
οὐκ ἀπειρηκὼς φίλοις | ἦκος*: also ὡς ἐκ τῶνδε

(*Al.* 537, etc.).—*ἐν' ἐκδιδαχθῆ*: ἀγγέ-
λαι, with grim irony: see on *O. C.* 1377.
—*κακούς γε* is far better than Cobet's *κα-
κούργους*, which, indeed, would mar the
point. The *γε* is very expressive: it
means, 'when *guilt* is to be chastised, I
am strong even in weakness,—even unto
death.'—*θανὼν*, since he thinks of his life
as already closed: cp. 1137 *κτεῖνασα*.

1112 f. ὦ τλήμων Ἑλλάς: cp. Eur.
H. F. 877 *μέλεος Ἑλλάς, ἃ τὸν εὐεργέταν |
ἀποβαλεῖς*: and *ib.* 135.—*σφαλήσεται*, not
σφαλήσει, since ὦ τλήμων Ἑλλάς is rather
an exclamation than an address. *σφαλεῖσ'
ἔσει* would be an easy correction (cp.
O. C. 816 *λυπηθεῖς ἔσει*), but is needless.
—The poet may have preferred this verb
to the more natural *στερήσεται* as more
forcibly expressing a disaster (cp. 297,
719). Elsewhere the genitive after *σφάλ-
λομαι* always denotes, not a person, but
a thing (*δόξης, τύχης, χρημάτων*, etc.).

1114 ff. *παρέσχε* followed by *πα-
σχών* is somewhat inelegant, but it should
not too hastily be pronounced spurious:
cp. 967 (*βάσιν*, after *βάσις*): *Ph.* 1219
στελχων followed in the next v. by *στέ-
λχοντα* (n.).—*νοσῶν ὅμως*: cp. *O. C.* 666
n.—*δίκαια*: 409.

δός μοι σεαυτόν, μὴ τοσοῦτον ὥς δάκνει
θυμῷ δύσσοργος· οὐ γὰρ ἂν γνοίης ἐν οἷς
χαίρειν προθυμεῖ καὶ ὅτοις ἀλγείς μάτην.

HP. εἰπὼν ὁ χρήζεις λήξον· ὥς ἐγὼ νοσῶν 1120
οὐδὲν ξυνίημι ὧν σὺ ποικίλλεις πάλαι.

ΤΛ. τῆς μητρὸς ἤκω τῆς ἐμῆς φράσων ἐν οἷς
νῦν ἔστιν, οἷς θ' ἤμαρτεν οὐχ ἔκουσία.

HP. ὦ παγκάκιστε, καὶ παρεμνήσω γὰρ αὖ
τῆς πατροφόντου μητρὸς, ὥς κλύειν ἐμέ; 1125

ΤΛ. ἔχει γὰρ οὕτως ὥστε μὴ σιγᾶν πρέπειν.

HP. οὐ δῆτα τοῖς γε πρόσθεν ἡμαρτημένοις.

ΤΛ. ἀλλ' οὐδὲ μὲν δὴ τοῖς γ' ἐφ' ἡμέραν ἐρεῖς.

HP. λέγ', εὐλαβοῦ δὲ μὴ φανῆς κακὸς γεγώς.

ΤΛ. λέγω· τέθνηκεν ἀρτίως νεοσφαγῆς. 1130

HP. πρὸς τοῦ; τέρας τοι διὰ κακῶν ἐθέσπισας.

1117 τοσοῦτον] Mudge conj. τοιοῦτον, and so Brunck reads.—This v. is omitted in A and Harl. 1118 ἂν γνοίης ἐν οἷς] Hense conj. εὐ γνοίης ἂν οἷς.

1119 χαίρειν] Wecklein writes χλαιν. 1121 ξυνίημι] ξυνείημι L, with ῖ over εἰ from a later hand.—ποικίλλεις] Nauck writes κωτίλλεις (=λαλεῖς).

1117 δός μοι σεαυτόν, give thyself to me, *i.e.*, listen to what I would say, μὴ τοσοῦτον δύσσοργος (ὦν) ὥς δάκνει θυμῷ, without being wrathful in the degree to which thou art (now) stung by passion; *i.e.*, in a less wrathful mood than that to which thy present anger excites thee. δύσσοργος agrees with the subject to δός, rather than with σεαυτόν, since δός μοι σεαυτόν (*Ph.* 84 n.) is equivalent to πιθοῦ μοι. θυμῷ is best taken with δάκνει only, though it might go with δύσσοργος also. For δάκνει, cp. 254.—Prof. Campbell, reading the subjunct. δάκνη, construes ὥς μὴ τοσοῦτον δάκνη κ.τ.λ., 'that you may not be so exceedingly vexed with rage, being grievously distempered.' But ὥς should then precede μὴ.

With the conjecture τοιοῦτον (masc.), the sense would be, 'not in the mood to which thou art stung by anger.' This would be simpler, but is unnecessary.

1118 f. οὐ γὰρ ἂν γνοίης: the suppressed protasis is εἰ μὴ δόης: cp. *O.C.* 98 n.—ἐν οἷς χαίρειν προθυμεῖ, in what a situation, under what circumstances, you desire a triumph,—the intended victim being already dead: cp. *Ai.* 971 ἐν κενοῖς. ἐν οἷς is used as in 1122: for οἷς, instead of ὅτοις, in the indirect question,

cp. *O.C.* 1171 n. There is no class. example of χαίρειν ἐν τινι as = 'to rejoice in a thing,' the regular constr. being χαίρειν τινί or ἐπὶ τινι: in *El.* 1343 οὐν, not ἐν, is right: and in Aesch. *Eum.* 996, χαίρειν ἐν αἰσιμαῖσι πλοῦτον, ἐν = 'amidst.' τρυφᾶν ἐν τινι occurs, but is not exactly similar.—καὶ ὅτοις ἀλγείς μάτην, and under what circumstances you are bitter without cause,—*i.e.*, against one who is really innocent.

1121 ποικίλλεις, of riddling speech, as in 412 τί ποτε ποικίλλας ἔχεις; He does not understand the allusions in χαίρειν and ἀλγείς.—πάλαι expresses impatience: cp. *Ph.* 589 n.

1122 f. τῆς μητρὸς...φράσων κ.τ.λ.: cp. n. on 928: *Ph.* 439 ἀναξίου μὲν φωτὸς ἐξεργήσομαι, | ...τί νῦν κυρεῖ.—νῦν ἔστιν: some edd. give νῦν ἔστιν: but the verb is here merely the copula, not substantive ('exists').—οἷς θ' ἤμαρτεν: ἐν is carried on from the first οἷς to the second, as in 423 to πολλοῖσιν from ποίοις ἐν ἀνθρώποισιν.

1124 καὶ παρεμνήσω: καὶ gives an indignant emphasis to the verb,—'hast thou indeed...?' cp. *Ant.* 726 (n.) οἱ τηλικόδε καὶ διδαξόμεσθα δὴ | φρονεῖν...; It could also mean, 'even,' 'so much as'; but this would be hardly so forcible.

Accept my counsels, in a calmer mood than that to which this anger stings thee: else thou canst not learn how vain is thy desire for vengeance, and how causeless thy resentment.

HE. Say what thou wilt, and cease; in this my pain I understand nought of all thy riddling words.

HY. I come to tell thee of my mother,—how it is now with her, and how she sinned unwittingly.

HE. Villain! What—hast thou dared to breathe her name again in my hearing,—the name of the mother who hath slain thy sire?

HY. Yea; such is her state that silence is unmeet.

HE. Unmeet, truly, in view of her past crimes.

HY. And also of her deeds this day,—as thou wilt own.

HE. Speak,—but give heed that thou be not found a traitor.

HY. These are my tidings. She is dead, lately slain.

HE. By whose hand? A wondrous message, from a prophet of ill-omened voice!

1128 *νῦν ἔστιν, οἷς θ'*] *νῦν ἔστ' ἐν οἷς θ'* Harl., and so Blaydes (with *ἔστ'*). Nauck writes *νῦν ἔστιν ὥς θ'*. As to accent, most MSS. and Ald. give *νῦν ἔστιν*: L, *νῦν ἔστιν* (and so Hermann). 1128 *ἐρεῖς*.] *ἐρεῖς*; L.

—For γὰρ in an angry question, cp. *O. C.* 863.—*παρεμνήσω*, of incidental mention; Her. 7. 96 *τῶν ἐγώ, οὐ γὰρ ἀναγκαῖη ἐξέρχομαι ἐς ἱστορίας λόγον, οὐ παραμνήμηναι*.

1126 *πατροφόντον*, fem., as the poets use *σωτήρ* (*O. T.* 81 n.), *φονεύς* (Eur. *I. T.* 586), *χιλιοναύτης* (*ib.* 141), *Ἕλληνα* (*Herac.* 130), etc. The word ought to mean, 'slayer of her own father'; but here its reference is decided by the subject of the principal verb, as in *Od.* 1. 299 (*ἔκτανε πατροφονῆα*). Cp. *El.* 558 *πατέρα φῆς κτείνει* ('my father'). A still bolder use occurs in Eur. *Or.* 193, where the sense of *πατροφόντον ματρός* is relative to *ἡμᾶς* in 191, while the subject of the principal verb is *ὁ Φοῖβος*.

ὡς κλέπειν ἐμέ, the last person who ought to hear it. The emphasis on the pron. is, however, very slight; cp. 1220: *O. T.* 1045 *ὥστ' ἰδεῖν ἐμέ*: *Ph.* 299 (n.).

1126 *ἔχει γὰρ οὕτως*, sc. *ἐκελυγ*. This suits the context better than to make *ἔχει* impersonal ('the case stands thus').

1127 *οὐ δῆτα* (*σιγᾶν πρέπει*), *τοῖς γε πρόσθεν ἡμαρτ.*, by reason of them, in view of them: for the caus. dat., cp. *Thuc.* 3. 98 *τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους*.

1128 *ἀλλ' οὐδὲ μὲν δὴ ἐρεῖς* (*ὅτι σιγᾶν πρέπει*) *τοῖς γ' ἐφ' ἡμέραν*, by reason of

this day's deeds. Heracles has said, bitterly, 'Silence is indeed unfitting, in view of her crimes.' Hyllus replies, 'It is so also in view of her deeds to-day,—as you will admit, when you know all.' His father must learn that she has died, and that she was innocent.—*ἀλλ' οὐδὲ μὲν δὴ*, rejecting an alternative, as in *Ai.* 877, *El.* 913. (Cp. *ἀλλὰ μὲν δὴ* in 627.) —*τοῖς... ἐφ' ἡμέραν* = *τοῖς σήμερον πεπραγμένοις*. The sense of *ἐφ' ἡμέραν* is usu. 'for the day,' as in Her. 1. 32 *τοῦ ἐπ' ἡμέρην ἐχοντος*: Eur. *El.* 429 *τῆς ἐφ' ἡμέραν βορᾶς*. Here the phrase is perhaps tinged with a sad irony,—'this day's portion of evil.' Cp. *O. C.* 1079, where *κατ' ἡμαρ* = 'to-day,' though *ib.* 682 *κατ' ἡμαρ* means, as usual, 'daily.'

1129 *κακός*, by defending her; he is a true son of Heracles (1064 ff.) only if he abhors his mother.

1130 *λέγω*: cp. *Ph.* 591, *Ant.* 245. —*ἀρτίως νεοσφαγῆς*: the same phrase occurs in *Ai.* 898: cp. *Ant.* 1283 (*τέθνηκε...*) *ἀρτι νεοτόμοισι πλήγματος*.

1131 *ἰθὺς πῶς*, as having announced what no human wit could have foreseen,—since Deianeira, as Heracles supposes, is happy and triumphant. So Theseus says to Oedipus (*O. C.* 1516), *πολλὰ γὰρ σε θεσπίζονθ' ὀρώ | κοῦ ψευδόφημα*.—*τέρας* implies incredulity.—*διδ. κακῶν*, 'in ill-

- ΤΛ. αὐτὴ πρὸς αὐτῆς, οὐδενὸς πρὸς ἐκτόπου.
 ΗΡ. οἴμοι· πρὶν ὡς χρῆν σφ' ἐξ ἐμῆς θανεῖν χερός;
 ΤΛ. κἂν σοῦ στραφεῖη θυμός, εἰ τὸ πᾶν μάθοις.
 ΗΡ. δεινοῦ λόγου κατήρξας· εἰπέ δ' ἦ νοεῖς. 1135
 ΤΛ. ἅπαν τὸ χρῆμ', ἡμαρτε χρηστὰ μωμένη.
 ΗΡ. χρηστ', ὦ κάκιστε, πατέρα σὸν κτείνασα δρᾷ;
 ΤΛ. στέργῃμα γὰρ δοκοῦσα προσβαλεῖν σέθεν
 ἀπήμπλαχ', ὡς προσεῖδε τοὺς ἔνδον γάμους.
 ΗΡ. καὶ τίς τοσοῦτος φαρμακεὺς Τραχινίως; 1140
 ΤΛ. Νέσσος πάλοι Κένταυρος ἐξέπεισέ νιν
 τοιῶδε φίλτρῳ τὸν σὸν ἐκμῆναι πόθον.
 ΗΡ. ἰοῦ ἰοῦ δύστηνος, οἴχομαι τάλας·
 ὄλωλ' ὄλωλα, φέγγος οὐκέτ' ἔστι μοι.
 οἴμοι, φρονῶ δὴ ξυμφορᾶς ἵν' ἔσταμεν. 1145

1132 αὐτῆς r: αὐτῆς L.—ἐκτόπου] Meineke conj. ἐντόπου: Hense, οἰκέτου.
 1134 κἂν σοῦ Schaefer: κἂν σου L, with most MSS., and Ald.—στραφεῖη] στρα-
 φοίη Ald., with A. 1135 κατήρξας] κατήρξας L. 1136 ἅπαν τὸ χρῆμ'
 ἡμαρτε MSS. 'Meo monitu Erfurdtius comma posuit post χρῆμ': Hermann. Nauck
 writes ἀπλοῦν τὸ βῆμ'.—μωμένη Heath (and L², acc. to Subkoff): μνωμένη L, with
 most MSS., and Ald. 1137 χρηστ'] χρηστ' (not χρῆστ') L, as in Ph. 450.
 1138 στέργῃμα] Nauck writes στέργηθρα.—σέθεν] Hermann writes ἔθεν (= εαυτῆς).

omened words, not because she has died, but because his vengeance has been baffled (1133). Schol.: ἀπιστον γὰρ διὰ δυσφήμων ὥσπερ ἐμαντεύσω.

1132 οὐδενὸς πρὸς ἐκτόπου: i.e., by no one coming, from without, into the place where she was: hence, 'by no external hand' Hyllus knew that she had been alone in the θάλαμος when she did the deed (927—931). We need not suppose, then, that ἐκτοπος means *merely* ἄλλος (which it could not do); nor, again, that it means 'foreign to Trachis.' These two explanations, which miss the mark on each side, have been fused in L's gloss, ὑπὸ ἄλλου ξένου.

1133 The emphasis on ἐξ ἐμῆς χερός excuses the form of expression, (τέθνηκε) πρὶν θανεῖν. Cp. Ai. 110, where the stress on νῶτα φοινηχεῖς similarly excuses θάνη (after θανεῖν in 106).

1135 δεινοῦ, ironical, as in Ai. 1127 δεινὸν γ' εἶπας: Ph. 1225.—κατήρξας: cp. Plat. Prot. 351 E κατάρχεις τοῦ λόγου.—ἦ: cp. 553 f.

1136 ἅπαν τὸ χρῆμ', 'this is the sum of the matter.' For this use of τὸ χρῆμα, as meaning 'the state of the case,' like τὸ πᾶν in Ph. 789, cp. Ar.

Vesp. 799 ὅρα τὸ χρῆμα· τὰ λόγι' ὡς περι-
 αίνεται. The phrase is best taken as a nom., with τόδε ἐστίν understood: cp. O. T. 1234 f.: Eur. fr. 255 ἀπλοῦς ὁ μῦθος, μὴ λέγ' εὔ. It might, however, be an acc. in appos. with the sentence.—μω-
 μένη: cp. O. C. 836 n.

1137 κτείνασα: cp. 1111 θανὼν: Ai. 1126 δίκαια γὰρ τόνδ' εὐτυχεῖν κτεί-
 ναντά με;

1138 f. γὰρ justifies χρηστὰ μωμένη. —στέργῃμα occurs only here. Its formation from στέργ-ω is anomalous, since the word ought to be στέργμα: but the same may be said of στέργηθρον (instead of στέρκτρον): and θέλγητρον was in use along with θέλκτρον. [Lidd. and Scott cite θέλγημα from Suidas s.v. βουκολήσας: but Bernhardt (ed. 1853, vol. 1. p. 1017) reads θέλγητρον there, without noting a variant.] The objection to στέργῃμα from the form is not, then, decisive. As to sense, στέργηθρον, like φίλτρον, is 'an instrument for producing love'; while στέργῃμα, like φίλημα, ought to denote an effect. But here, again, we must allow for the freedom of poetical diction. The analogy of κήλημα, 'a spell' (Eur. Tro. 893), by the side of κήληθρον (Bek-

- HY. By her own hand, and no stranger's.
 HE. Alas, ere she died by mine, as she deserved!
 HY. Even thy wrath would be turned, couldst thou hear all.
 HE. A strange preamble; but unfold thy meaning.
 HY. The sum is this;—she erred, with a good intent.
 HE. Is it a good deed, thou wretch, to have slain thy sire?
 HY. Nay, she thought to use a love-charm for thy heart,
 when she saw the new bride in the house; but missed her aim.
 HE. And what Trachinian deals in spells so potent?
 HY. Nessus the Centaur persuaded her of old to inflame
 thy desire with such a charm.
 HE. Alas, alas, miserable that I am! Woe is me, I am
 lost,—undone, undone! No more for me the light of day!
 Alas, now I see in what a plight I stand!

1139 ἀπήπλαχ'] ἀπήπλακ' L, with χ over κ from the first hand. Elmsley (on *Med.* 115) would write ἀπήπλαχ'. Cp. *O. T.* 471 n.—ἐνδον] Wecklein writes νέους. Mekler suggests εἶδεν. 1141 Νέσσος r, and Ald.: νέσος L. Cp. 558. 1144 ἔστι μοι] Nauck writes εἰσποῶ. Hense suspects the verse. 1146 ἔσταμεν corrected from ἐστάμεν in L.

ker *Anecd.* p. 46. 25), is not a strict one, since κήλημα is properly, 'an effect of charming'; still, such an analogy may have influenced a poet who found στέργημα more convenient than στέργηθρον. Hyllus presently refers to this charm as τοῦδε φίλτρῳ (1142): which rather suggests that a word in the sing. number was used here also. Cp. 575 κλητήριον: 685 φάρμακον. (In 584 f. the plurals φίλτροις, θέλκτροις describe the class of remedy: they do not directly denote the unguent.) For these reasons I refrain from changing στέργημα, with Nauck, to στέργηθρα.—σέθεν, objective gen. with στέργημα.

δοκοῦσα, imperf. partic. (*Anst.* 166 n.), = ὅτε ἐδόκει. The position of the clause, ὡς προσεῖδε τοὺς ἐνδον γάμους, which would properly precede ἀπήπλακε, is made possible by the strong emphasis on στέργημα...δοκοῦσα προσβαλεῖν: 'It was a love-charm that she thought to apply (though she failed), when she saw,' etc. The leading idea of the sentence is here expressed by the participial clause (592 n.).

τοὺς ἐνδον γάμους: cp. 843 νέων...γάμων, and 460 (n. on ἔγχευε). 'The new union (= the new paramour) in the house there,'—a way of indicating Iolè, whom he abhors (1233), without naming her. Cp. the euphemistic τῆς...κατ' οἴκου in

O. T. 1447.—The new turn given to the thoughts of Heracles by vv. 1141 f. averts them wholly from Deianeira; and he speaks no word of pardon.

1140 καὶ gives a scornful tone to the question: cp. *O. C.* 263 n.—τοσοῦτος, so potent: Plat. *Symp.* 177 c τοσοῦτος θεός.

1142 ἐκμήναι: cp. Ar. *Eccl.* 965 Κύπρι, τί μ' ἐκμαίνει ἐπὶ ταύτῃ;

1143 τοῦ τοῦ, as in *O. T.* 1071 (Iocasta), 1182 (Oedipus).—δύστηνος: for the nom., cp. 986.

οἰχομαι. From the beginning of his torments, Heracles has felt that they could end only in death (cp. 802: 1001: 1111). Why, then, should he now speak as if he realised his state for the first time? The answer seems to be that, though the ultimate prospect is unchanged, his doom acquires a new terror in the light of its supernatural source. Hitherto he has believed himself the victim of human malice: it might leave no hope, but still it fixed no term. Now he knows that he is in the grip of ἀνάγκη: his moments are numbered. Henceforth he thinks only of the end.

1144 π. φέγγος οὐκέτ' ἔστι μοι: cp. Theocr. 1. 102 ἥδη γὰρ φράσθη πάνθ' ἄλιον ἄμμι δεδυκεῖν.—ξυμφορᾶς ἔν' ἔσταμεν: cp. 375 n.: *O. T.* 1442 ἔν' ἔσταμεν

- ἴθ', ὦ τέκνον· πατὴρ γὰρ οὐκέτ' ἔστι σοι·
 κάλει τὸ πᾶν μοι σπέρμα σῶν ὁμαιμόνων,
 κάλει δὲ τὴν τάλαιναν Ἀλκμήνην, Διὸς
 μάτην ἄκουτιν, ὡς τελευταίαν ἐμοῦ
 φήμην πύθῃσθε θεσφάτων ὅσ' οἶδ' ἐγώ. 1150
- ΤΛ. ἀλλ' οὔτε μήτηρ ἐνθάδ', ἀλλ' ἐπακτίᾳ
 Τίρυνθι συμβέβηκεν ὥστ' ἔχειν ἔδραν,
 παίδων δὲ τοὺς μὲν ξυλλαβοῦσ' αὐτὴ τρέφει,
 τοὺς δ' ἂν τὸ Θήβης ἄστρῳ ναίοντας μάθοις·
 ἡμεῖς δ' ὅσοι πάρεσμεν, εἴ τι χρή, πάτερ, 1155
 πράσσειν, κλύοντες ἐξυπηρετήσομεν.
- ΗΡ. σὺ δ' οὖν ἄκουε τοῦργον· ἐξήκεις δ' ἵνα
 φανείς ὁποῖος ὦν ἀνὴρ ἐμὸς καλεῖ.
 ἐμοὶ γὰρ ἦν πρόφαντον ἐκ πατρὸς πάλαι,
 *τῶν ἐμπνεόντων μηδενὸς θανεῖν ὑπο, 1160

1150 ὅσ'] ὅσος L. 1153 παίδων δὲ] Reiske conj. παίδων τε. 1155 f. ἡμεῖς δ' ὅσοι] Nauck would write ἡμεῖς δέ σοι, and delete v. 1156.—πράσσειν Brunck: πράττειν MSS. 1157 σὺ δ' οὖν L, with most MSS.: σὺ νῦν V³, Vat.—τοῦργον] F. W. Schmidt conj. τοῦμόν: Nauck, τοῦπος. 1158 φανείς Harl.: φανῆος L.

χρεῖας.—ἴθ', ὦ τέκνον: for the pause, and the absence of caesura, cp. 27 n.

1147 π. κάλει...κάλει δέ: cp. *Ani.* 806 n.—ὁμαιμόνων, brethren (*O. C.* 330 n.): Hyllus was the eldest of the family (56).—Ἀλκμήνην: 1105 n.—μάτην, since Zeus had been cruel to her son. Cp. *Eur. H. F.* 339 (quoted by Wakefield), where her mortal husband, Amphitryon, says, with the same meaning, ὦ Ζεῦ, μάτην ἄρ' ὁμόγαμόν σ' ἐκτησάμην.

τελευταίαν...φήμην...θεσφάτων, my last (dying) utterance of them. Cp. *O. T.* 723 φῆμαι μαντικά: *ib.* 86 τοῦ θεοῦ φήμην φέρων. ἐμοῦ with πύθῃσθε: cp. *O. T.* 333 οὐ γὰρ ἂν πύθοιό μου. The schol. wrongly took ἐμοῦ with τελ. φήμην, as = τὴν περὶ τῆς τελευτῆς μου φήμην.

The oracles can be only the two which are told to Hyllus (1159—1171). If there had been others, they also must have been confided to him, as representing the absent kinsfolk. Heracles wishes to gather his family around him at a solemn farewell,—to convince them, by the *θεσφατα*, that he is in the hand of Zeus,—and, with that sanction, to lay his last commands upon them all.

1151 π. ἀλλ'...ἀλλ': cp. *Ph.* 524 n.—οὔτε is followed by δέ (1153), as in

Eur. Suppl. 223 ff., *Xen. An.* 6. 3. 16 (= 6. 1. 16 of some edd.), *Plat. Rep.* 389 A, etc. Cp. 143 n.—ἐπακτίᾳ Τίρυνθι: see on 270.

συμβέβηκεν, impers., it has come to pass: the subject to ἔχειν (*αὐτήν*) can easily be supplied, and the whole phrase = τυγχάνει ἔδραν ἔχουσα.—For ὥστε, cp. *Arist. Pol.* 2. 2. 5 καὶ συμβαίνει δὴ τὸν τρόπον τοῦτον ὥστε πάντας ἄρχειν.—Not, 'she has come to terms (with Eurystheus), so that she should dwell,' etc.

Sophocles glances here at parts of the story which do not come within the scope of the play. Alcmena, daughter of Electryon king of Mycenae, had been betrothed to her first cousin, Amphitryon, son of Alcaeus king of Tiryns. Amphitryon accidentally killed his uncle, Electryon, and then fled from Tiryns to Thebes with his betrothed. At Thebes Alcmena bore Heracles to Zeus. Heracles afterwards went to Argolis and served Eurystheus,—with the hope that his toils would purchase a return to Tiryns for the exiled Amphitryon and Alcmena (*Eur. H. F.* 19). When these toils were over, Heracles dwelt in freedom at Tiryns with his family, including Alcmena,—Amphitryon being dead (*Diod.* 4. 33). He

Go, my son—for thy father's end hath come,—summon, I pray thee, all thy brethren; summon, too, the hapless Alcmena, in vain the bride of Zeus,—that ye may learn from my dying lips what oracles I know.

HY. Nay, thy mother is not here; as it chances, she hath her abode at Tiryns by the sea. Some of thy children she hath taken to live with her there, and others, thou wilt find, are dwelling in Thebè's town. But we who are with thee, my father, will render all service that is needed, at thy bidding.

HE. Hear, then, thy task: now is the time to show what stuff is in thee, who art called my son.

It was foreshown to me by my Sire of old that I should perish by no creature that had the breath of life,

Most MSS. have *φανῆς* (the Aldine reading), or *φανῆς*. 1159 *πρόφαντον* 1: *πρόσφατον* L. 1160 *πρὸς τῶν πνεόντων* (*πλεόντων* V?) *μηδενὸς θανεῖν ὑπο* MSS. (1) Keeping *ὑπο*, Erfurdt conj. *τῶν ἐμπνεόντων*: Dindorf, *ἀνδρῶν* (Blaydes *βροτῶν*) *πνεόντων*: Blaydes also, *τῶν μὲν πνεόντων*. (2) Keeping *πρὸς*, Musgrave conj. *θανεῖν ποτέ* (Dobree *ποτ' ἄν*): Wecklein, *χρῆται θανεῖν*.

afterwards slew Iphitus, and then sought a refuge for his household at Trachis (39). But, in the course of the fifteen months since he departed for Lydia, Alcmena had returned to Tiryns, (Eurystheus having no cause to fear the aged widow,)—and had taken some of her grandchildren with her, in order to lighten the burden on the hospitality of Ceyx.—*ἐξυλλαβοῦσθ'*, here simply=*λαβοῦσα μεθ' αὐτῆς*: cp. *O. T.* 971 n.

1164 *τὸ Θήβης ἄστυ*. Thebes, the birthplace of Heracles (116), and his early home (510), was a place where some of his children might well find friends. Sophocles has perhaps taken a hint here from his elder contemporary, the logographer Pherecydes, who related that, after the death of Eurystheus, Thebes became the home of the Heracleidae; fr. 39 (Müller *Frag. Hist.* 1. p. 82) *Ἄλλος δὲ καὶ οἱ ἄλλοι Ἡρακλεῖδαι καὶ οἱ σὺν αὐτοῖς ἀποθανόντος Εὐρυσθέως κατοικίζονται πάλιν ἐν Θήβαις*.—*ἄν... μάθοις*: sc. *εἰ πύθοιο*: since he has been so long abroad.

1168 ε. *δοῦναι πάροςθεν*. The plural includes those who had accompanied Heracles from Euboea: cp. 1194 *ξὺν οἷς χρήσεις φάω*. We are not obliged to suppose that any *son* besides Hyllus was at home; though verses 54 f. implied that. Nauck rejects v. 1156 because (1) Hyllus could not say *δοῦναι*, and (2) Heracles has not yet asked him to do

anything.—*ἐξυπαγετέσθαι*: cp. *O. T.* 217 n.

1157 ε. *σὺ δ' οὖν ἄκουε*: there is no emphasis on *σὺ* (as if it referred to the absence of the others): rather the sense is, 'Well, then (since you are ready to help), hear the task.' For this use of *δ' οὖν*, cp. *O. T.* 669 n.—*τοῦργον*=δ τι δραστήον ἐστίν: cp. *Ph.* 26 *τοῦργον οὐ μακρὰν λέγεις*.—*ἔξηκας*, you have reached a point, a situation: cp. *O. T.* 1515 *ἄλῃς ἔν' ἐξήκας θακρίων*: ib. 1158 *εἰς τόδ' ἤξει*.—*ἔμῳ* without *παῖς*: cp. 1205: *Αἰ.* 547 *εἴπερ δικαίως ἐστ' ἐμὸς τὰ πατρίθεν*. The stress falls on the participial clause (592 n.).

1159 γάρ is merely prefatory.—*πρόφαντον ἐκ πατρὸς*: this oracle, given by Zeus at an unspecified time and place, is not mentioned elsewhere in the play. Nor is it noticed by any other writer. Sophocles may, however, have found it in some earlier treatment of the fable.

1160 *τῶν ἐμπνεόντων*, Erfurdt's correction of *πρὸς τῶν πνεόντων*, is the most probable. *ἐμπνεῖν* as=ζῆν (*Ph.* 883) is frequent, while *πνεῖν* has that sense only in the Homeric *πνεῖτε τε καὶ ἔρπει* (*Il.* 17. 447, *Od.* 18. 131). *ὑπο* might, no doubt, have arisen from *πο[τέ]*, but is presumably genuine: it closes a verse in 1077, *O. T.* 949, *Ph.* 334, 583, *El.* 553: and it is associated with *θήσκεω* in *O. T.* 1246, *Ph.* 334, *El.* 444. The combination of *πρὸς* with *ὑπο* cannot be defended

ἀλλ' ὅστις Ἄιδου φθίμενος οἰκήτωρ πέλοι.
 ὃδ' οὖν ὁ θῆρ Κένταυρος, ὡς τὸ θεῖον ἦν
 πρόφαντον, οὕτω ζῶντά μ' ἔκτεινεν θανών.
 φανῶ δ' ἐγὼ τούτοισι συμβαίνοντ' ἴσα
 μαντεῖα καινά, τοῖς πάλαι ξυνήγορα, 1165
 ἃ τῶν ὀρείων καὶ χαμαικοιτῶν ἐγὼ
 Σελλῶν ἐσελθὼν ἄλσος εἰσεγραψάμην
 πρὸς τῆς πατρώας καὶ πολυγλώσσου δρυός,
 ἧ μοι χρόνῳ τῷ ζῶντι καὶ παρόντι νῦν
 ἔφασκε μόχθων τῶν ἐφεστώτων ἐμοὶ 1170
 λύσειν τελεῖσθαι· καδόκουν πράξειν καλῶς·
 τὸ δ' ἦν ἄρ' οὐδὲν ἄλλο πλὴν θανεῖν ἐμέ.
 τοῖς γὰρ θανούσι μόχθος οὐ προσγίγνεται.
 ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, τέκνον,
 δεῖ σ' αὖ γενέσθαι τῷδε τάνδρῃ σύμμαχον, 1175

1161 πέλοι] πέλει L, with *οἰ* written above by the first hand: πέλει A, with most MSS., and Ald. 1163 ἔκτεινεν A, Harl., and Ald.: ἔκτεινε L: ἔκτανεν (or ἔκταρε) r. 1164 συμβαίνοντ' ἴσα] Wunder writes συμβαίνοντά σοι. 1165 Nauck brackets this v. ('Versum deleri malim,' Dobree, *Adn.* vol. II. p. 42). 1167 ἐσελθὼν r: ἐσελθὼν L: προσελθὼν T, V², Vat., prob. from Triclinius.—εἰσεγραψάμην] Elmsley

as = 'to be slain by no one on the part of (πρός) the living.' Paley, quoting Eur. *Or.* 407 ἐκ φασμάτων δὲ τὰδε νοσεῖς ποίων ὑπο; describes φαντασμάτων as Nauck's conjecture; but that word stands in most of the more recent MSS., and in Porson's text.

1161 ἀλλ' ὅστις: for the ellipse of the antecedent (ἐκείνου), cp. *Ai.* 1050 δοκοῦντ' ἐμοί, δοκοῦντα δ' ὅς κραινει στρατοῦ. Eur. *Ion* 560 ἡ θίγω δῆθ' οἱ μ' ἐφυνσαν;—Ἄιδου...οἰκήτωρ: 282.—ὅστις...πέλοι: if we suppose that Nessus was alive when Zeus spoke, then this is oblique for ὅστις ἂν πέλῃ, as *O. T.* 714 (in a prophecy) ὅστις γένοιτ' for ὅστις ἂν γένηται. But if Nessus was then dead, it is oblique for ὅστις πέλει.

1162 ε. θῆρ (556) is in appos. with Κένταυρος.—ζῶντά μ' ἔκτεινεν θανών: as the dead Hector brought death on Ajax (*Ai.* 1027). For other examples of this favourite antithesis, cp. *O. T.* 1453 n.: *Ani.* 871 n.: *Ai.* 901: *El.* 808.

1164 τούτοισι κ.τ.λ. The μαντεῖα καινά denote the oracle given at Dodona twelve years before this time, saying that at the end of the twelfth year Heracles should have rest. This is the oracle to

which allusion was made in 44, 164 ff., 824 ff. The other and earlier oracle (1159 ff.) had predicted the agency: this Dodonaean oracle, 'recent' in a relative sense, predicted the time. The two oracles 'agree,' because each verifies the other. The thing has come to pass by the right agency at the right time.

συμβαίνοντ' ἴσα, 'coming out in agreement with them,'—yielding the same result,—viz., that *this* is the predicted end. For συμβαίνειν, cp. 173 n. The idea is emphatically repeated in τοῖς πάλαι ξυνήγορα, 'pleading on the side of the older oracle,'—upholding its truth. Cp. 814 ξυνηγορεῖς.

1166 ε. ἃ τῶν ὀρείων κ.τ.λ. The Σελλῶν ἄλσος is the sacred precinct at Dodona, including the temple of Zeus, with its temenos; its limits have been traced by Carapanos (*Dodone*, pp. 16—23): see Appendix, note on this passage, § 2.

The name Σελλοί, or Ἐλλοί (akin to Ἑλλήν, Ἑλλάς), denoted a prehistoric tribe, dwelling at and around Dodona: see Appendix, § 4. The priests of Zeus, furnished by this tribe, are said to have been called τόμουροι, from Mount Tomōros (*Orphic Argon.* 268 Τομαρίας ἔκλυε φηγός),

but by one that had passed to dwell with Hades. So I have been slain by this savage Centaur, the living by the dead, even as the divine will had been foretold.

And I will show thee how later oracles tally therewith, confirming the old prophecy. I wrote them down in the grove of the Selli, dwellers on the hills, whose couch is on the ground; they were given by my Father's oak of many tongues; which said that, at the time which liveth and now is, my release from the toils laid upon me should be accomplished. And I looked for prosperous days; but the meaning, it seems, was only that I should die; for toil comes no more to the dead.

Since, then, my son, those words are clearly finding their fulfilment, thou, on thy part, must lend me thine aid.

conj. *ἐξεγραψάμην*. 1169 *ἦ μοι* Blaydes conj. *ἦ τις*.—*τῷ ζῶντι*. *τῷ ζῶντι* L. Hense conj. *χρησθέντι* or *ῥηθέντι*: Wunder, *μέλλοντι*, *τῷ παρόντι νῦν*. 1172 *τὸ δ'* The first hand in L wrote *τὸ δ'*: S has corrected this to *τὸ δ'* (without deleting the grave accent). *τὸ δ'* is in most MSS., and Ald.: Wyttenbach first pointed out that *τὸ δ'* is required. 1173 *προσγίγνεται* *προσγίγεται* L: cp. 425.—Nauck, with Axt (*Philol.* 4, p. 575), brackets this v. 1175 *τῷδε τάνδρι* *τῷδετ' ἀνδρὶ* L.—*σύμμαχον* L: *ξύμμαχον* r, and Ald.

which towers above Dodona on w.s.w. In early times these priests were the direct interpreters of the oracle; hence the *Σελλοί* are called *ὑποφῆται* in *Il.* 16. 235. Afterwards, when the cult of Dionè was associated with that of Zeus, the office of interpretation was transferred to the priestesses called *Peleiades* (172: Strabo 7. 329). Here, as in 171 f., the poet says that the oak gave the oracle; but he does not here mention the expositors. He mentions the *Σελλοί* only to define the *ἄλσος*.

ὄρειον refers to the site of Dodona in a valley, more than 1600 feet above sea-level, surrounded by hills. See Appendix, § 1.

χαμαικοιτῶν, a trait of barbarism, surviving as a mark of sanctity. According to Philostratus (*Imag.* 2. 33), the Selli were 'men of a rude life' (*αὐτοσχέδιοι τῆς*), who held that their austerities were pleasing to Zeus. Cp. *Il.* 16. 235 *ἀνιπτόποδες χαμαίειναι*: Eur. fr. 355 *ἐν ἀστρώ-τῳ πέδῳ* | *εὐδοσι*, *πηγαῖς δ' οὐχ ὑγραίνουσιν πόδας*. Callimachus *Del.* 284 calls them *Πελασγοί*... *γηλεχέες*.

ἐξεγραψάμην, i.e., wrote for his own use in the *δέλτος* (157). Cp. Her. 8. 135, where Greeks accompany the Carian Mῆς on his visit to the oracle of Apollo at Ptéron, *ὡς ἀπογραφομένους τὰ θεσπεῖν*

ἐμελλε: then Mῆς snatches the *δέλτος* from them, and makes an abstract for himself (*συγγραψάμενον*). Ar. Av. 982 (*χρησμός*) *δὲν ἐγὼ παρὰ τὰ πολλῶν ἐξεγραψάμην*. At Dodona, in later times at least, the inquirer gave his question in writing to the *Peleiades*, and received a written answer: many of the leaden plates thus used have been found (Carapanos, pp. 68—83): Appendix, § 6.

1169 *χρόνῳ τῷ ζῶντι*: the past can be described as dead (*Ai.* 141 *τῆς νῦν φθιμένης νυκτός*); the future, as unborn (*O. C.* 618 *χρόνος τεκνοῦται... ἡμέρας*); the present is here called *ζῶν*, not merely in the sense of *παρών*, but with the thought that this is the moment for the oracle to become operative.

1170 f. *ἐφεστῶτων*, 'imposed' as a doom: cp. *Il.* 12. 326 *κῆρες ἐφεστῶσιν θανάτῳ*.—*τελείσθαι*, fut., with pass. sense, as in *Od.* 23. 284, etc.

1172 *τὸ δ'* refers to *λύσειν τελείσθαι*: 'but *that* (the promised release) was, it seems, only my death.' Cp. Plat. *Rep.* 357 A *ἐγὼ μὲν οὖν... ὥμην λόγου ἀπηλάχθαι*: *τὸ δ' ἦν ἄρα, ὡς εἴκε, προοίμιον*.—*θανεῖν*: for the simple aor. inf., though the ref. is to the future, cp. *Ph.* 503 *παθεῖν* (n.).

1174 *συμβαίνει*, are coming true: cp. 173 n.

- καὶ μὴ ᾽πιμείναι τοῦμὸν ὀξύναι στόμα,
 ἀλλ' αὐτὸν εἰκαθόντα συμπράσσειν, νόμον
 κάλλιστον ἐξευρόντα, πειθαρχεῖν πατρί.
 ΤΛ. ἀλλ', ὦ πάτερ, ταρβῶ μὲν εἰς λόγου στάσιν
 τοιάνδ' ἐπελθών, πείσομαι δ' ἄ σοι δοκεῖ. 1180
 ΗΡ. ἔμβαλλε χεῖρα δεξιὰν πρώτιστά μοι.
 ΤΛ. ὥς πρὸς τί πίστιν τήνδ' ἄγαν ἐπιστρέφεις;
 ΗΡ. οὐ θάσσον οἷσιν μὴδ' ἀπιστήσεις ἐμοί;
 ΤΛ. ἰδού, προτείνω, κοῦδέν ἀντειρήσεται.
 ΗΡ. ὅμνυ Διὸς νυν τοῦ με φύσαντος κára. 1185
 ΤΛ. ἦ μὴν τί δράσειν; καὶ τόδ' ἐξειρήσεται;
 ΗΡ. ἦ μὴν ἐμοὶ τὸ λεχθὲν ἔργον ἐκτελεῖν.
 ΤΛ. ὅμνυμ' ἔγωγε, Ζῆν' ἔχων ἐπώμοτον.
 ΗΡ. εἰ δ' ἐκτὸς ἔλθοις, πημονὰς εὐχου λαβεῖν.
 ΤΛ. οὐ μὴ λάβω· δράσω γάρ· εὐχομαι δ' ὅμως. 1190

1176 μὴ ᾽πιμείναι (or μὴ ἐπιμείναι) most MSS., and Ald.: μὴ πειμείναι (*sic*) L: *ei* is in an erasure, prob. from *η*: the first *ei* has also been retouched, but it is not clear that it has come (as Dübner thinks) from *a*. *an* had been written above (apparently by S), but has been deleted by a line drawn through it. Meineke conj. μὴ ἀναμείναι: Blaydes, μὴ τι τλήναι.—ὀξύναι] ὀξύναι L. **1177** εἰκαθόντα] εἰκάθοντα L, with most MSS., and Ald.: εἰκάθοντα A (δ from first hand). **1178** ἐξευρόντα] Wecklein writes ἐξορ-
 θοῦντα: Wakefield conj. ἐξαίροντα (and so Wecklein, *Ars Soph. em.* p. 52): Meineke,

1176 f. ἐπιμείναι...ὀξύναι, to wait on, (so as) to sharpen. (In Thuc. 3. 26, ἐπιμένοντες...πεύσασθαι, the fut. inf. stands as after προσδοκῶντες: it does not, like ὀξύναι here, express the result.) Cp. *Αἰ.* 584 γλώσσά σου τεθηγμένη. For the aor. inf. of ἐπιμένω, cp. *Od.* 11. 350 τλήτω... | ...ἐπιμείναι ἐς αὐριον. The delay is viewed as a whole, not as a process.—Others, less well, make στόμα the subject to ὀξύναι: 'Do not wait for my words to goad thee.'—αὐτὸν, of thine own accord.—εἰκαθόντα: as to these forms, see *O. T.* 651 n.

1178 ἐξευρόντα is illustrated by the words αὐτὸν εἰκαθόντα. He is not to wait until this law has been brought home to his mind by a rebuke. He is to 'find it out' in the light of his own reason. *εὐρίσκειν* often expresses the result of reflection. *O. T.* 441 τοιαῦτ' ὀνειδίζ' οἷς ἐμ' εὐρήσεις μέγαν (*i.e.*, when you look deeper). *Her.* 7. 194 λογισόμενος ὁ Δαρείος εὐρὲ οἱ πλέω ἀγαθὰ τῶν ἀμαρτημάτων πεπονημένα: *id.* 1. 125 φροντίζων δὲ εὐρισκέ τε (*v.l.* εὐρίσκειται) ταῦτα καιριώτατα εἶναι, καὶ ἐποίηε δὴ ταῦτα.

Cp. *Eur. fr.* 219 τρεῖς εἰσιν ἀρεταὶ τὰς χρεῶν σ' ἄσκειν, τέκνον, | θεοὺς τε τιμᾶν τοὺς τε θρῆψαντας γονεῖς | νόμους τε κοινούς Ἑλλάδος.

1179 f. ἀλλ', ὦ πάτερ: ἀλλὰ here prefaces assent, as *Ph.* 48, 524.—ταρβῶ μὲν κ.τ.λ. The sense is: 'I am alarmed, indeed, at the issue to which you have brought me,—a choice between disobedience, and a blind promise; but I will obey.' λόγου στάσιν τοιάνδε, 'such a situation in our converse': ἐπελθών, 'having advanced,' *i.e.*, having been drawn on to it, by the progress of the dialogue. It may be noted that the sing. λόγου suits this sense of στάσις: if the meaning had been, 'strife of words' (the στάσις γλώσσης of *O. T.* 634), we should have expected rather the plur. λόγων, as in *Eur. Ph.* 1460 εἰς ἔριν λόγων. For this general sense of στάσις, *status*, cp. *Plat. Phaedr.* p. 253 D ὁ...ἐν τῇ καλλίῳι στάσει ὢν.

Throughout the dialogue (1114—1156), Hyllus has been gentle and respectful. If, then, στάσιν means 'strife,' ἐπελθών must mean merely, 'having advanced up to it,' *i.e.*, 'come to the verge of it.' But

Thou must not delay, and so provoke me to bitter speech: thou must consent and help with a good grace, as one who hath discovered that best of laws, obedience to a sire.

HY. Yea, father,—though I fear the issue to which our talk hath brought me,—I will do thy good pleasure.

HE. First of all, lay thy right hand in mine.

HY. For what purpose dost thou insist upon this pledge?

HE. Give thy hand at once—disobey me not!

HY. Lo, there it is: thou shalt not be gainsaid.

HE. Now, swear by the head of Zeus my sire!

HY. To do what deed? May this also be told?

HE. To perform for me the task that I shall enjoin.

HY. I swear it, with Zeus for witness of the oath.

HE. And pray that, if thou break this oath, thou mayest suffer.

HY. I shall not suffer, for I shall keep it:—yet so I pray.

ἐκφέροντα: Herwerden, εὐ τηρούντα. 1179 στάσω] Wecklein conj. τάσω ('tension'). 1181 ἐμβαλλε χεῖρα] ἐμβαλ εχέῖρα L. 1182 ἐπιστρέφεις] Hense conj. ἐπεισφέρεις. 1183 οἴσεις] Subkoff conj. εἴσεις: Blaydes, ἀρείς, which Nauck and Mekler cite without noticing the ἀ.—ἀπιστήσεις] ἀπιστήσῃς L, with εἰ written above η by first hand. Schol. in marg., γρ. προστήσῃς ἐμοί: whence Hermann conj. προστήσῃς γ' ἐμοί. 1185 νυν] νῦν L, with most MSS., and Ald.: so Brunck and Hermann. 1186 L points thus: ἡ μὴν τί δράσειν· καὶ τόδ' ἐξειρήσεται. The usual pointing was δράσειν;...ἐξειρήσεται. Hence the v. l. τότ' for τόδ' (B in marg.). Hermann, δράσειν;...ἐξειρήσεται;

the clause with μέν, opposed to πέισομαι δέ, ought to express something which tells against obedience (as the fear of a blind promise does); not something which tells in favour of it, as the fear of strife would do. The same objection applies to conjecturing ἐπελθεῖν ('I am afraid of being drawn into such a strife').

1181 ἐμβαλλε: see on Ph. 813 ἐμβαλλε χειρὸς πίστω.

1182 ὡς πρὸς τί: ὡς='in your intention': cp. O. T. 1174 ὡς πρὸς τί χρεῖας; Ph. 58 πλείς δ' ὡς πρὸς οἶκον.—ἐπιστρέφας: the primary notion is that of turning some constraining force upon a person,—bringing it to bear on him: so, 'press,' 'urge,' upon him: schol. ἐπάγεις μοι. It is a stronger equiv. for ἐπισκήπτεις.—Not, 'regard' (Musgrave): this would be πίστεως ἐπιστρέφει (midd.).

1183 οὐ θάσσον κ.τ.λ.: Ai. 75 οὐ σῖγ' ἀνέξει μηδὲ δειλὴν ἀρεῖ; O. T. 637 οὐκ εἰ σύ τ' οἴκους σύ τε, Κρέον, κατὰ στέγας, | καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' ὀσέτε; Eur. Bacch. 343 οὐ μὴ προσοἴσεις χεῖρα, βακχεύσεις δ' ἰών, | μηδ' ἐξομόρξει μωρὴν τὴν σὴν ἐμοί; id. 792 οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμος φυγῶν | σώσει τόδ'; For οὐ

μὴ with fut. ind., cp. 978.—οἴσεις, sc. χεῖρα δεξιάν: but the choice of the verb may have been influenced by πίστω.

1185 ὄμνυ...κάρα: so ὀμνύναι θεούς, Στυγὸς ὕδωρ (Il. 14. 271), πέδον (Eur. Med. 746), etc.

1186 f. ἐξειρήσεται; This is clearly the right punctuation; for Hyllus is most anxious to know what will be asked of him. Heracles evades the question by replying, τὸ λεχθὲν ἔργον,—i.e., δ' ἂν λεχθῇ: just as in Ai. 528, ἐὰν μόνον τὸ ταχθὲν εὐ τολμᾷ τελεῖν, the partic.=δ' ἂν ταχθῇ.—With a full stop at ἐξειρήσεται, the sense would be merely, 'and this promise shall be given.'

1188 ἐπώμοτον (427) here = ὄρκιον (schol.), τὸν ὄρκον ἐγγυητήν (Suid. s. v.). Cp. Ph. 1324 Ζῆνα δ' ὄρκιον καλῶ (n.).

1189 ἐκτός ἑλθοῖς, sc. τοῦ ὄρκου; cp. Plat. Symp. 183 B ἐκβάντι τὸν ὄρκον.—πιημονάς εὐχὸν λαβεῖν: the usual sanction of a solemn oath; cp. Lys. or. 12 § 10 ὡμοσεν ἐξώλειαν ἑαυτῷ καὶ τοῖς παισὶν ἐπαρώμενος, λαβὼν τὸ τάλαντόν με σώσειν.

1190 οὐ μὴ λάβω: for the pause cp. 1146.

HP. οἷσθ' οὖν τὸν Οἴτης Ζηνὸς ὕψιστον πάγον;

ΤΛ. οἶδ', ὡς θυτήρ γε πολλὰ δὴ σταθεὶς ἄνω.

HP. ἐνταῦθά νυν χρὴ τοῦμόν ἐξάραντά σε
σῶμ' αὐτόχειρα καὶ ξὺν οἷς χρήζεις φίλων,
πολλὴν μὲν ὕλην τῆς βαθυρρίζου δρυὸς
1195
κεύραντα, πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ
ἄγριον ἔλαιον, σῶμα τοῦμόν ἐμβαλεῖν,
καὶ πευκίνης λαβόντα λαμπάδος σέλας
πρήσαι. γόου δὲ μηδὲν εἰσίστω δάκρυ·
ἀλλ' ἀστένακτος κἀδάκρυτος, εἶπερ εἶ
1200
τοῦδ' ἀνδρός, ἔρξον· εἰ δὲ μή, μενῶ σ' ἐγὼ
καὶ νέρθεν ὦν ἀραῖος εἰσαεὶ βαρύς.

ΤΛ. οἶμοι, πάτερ, τί <δ'> εἶπας; οἶά μ' εἵργασαι.

HP. ὅποια δραστέ' ἐστίν· εἰ δὲ μή, πατρὸς

1191 Οἴτης] Musgrave conj. Οἴτη.—ὕψιστον MSS.: Wakefield conj. ὕψιστον.

1193 ἐνταῦθά νυν Brunck: ἐνταῦθα νῦν L, with most MSS.: ἐνταῦθα δὴ B.—ἐξάραντά] ἐξαίρεντά L, the ι inserted by a later hand: ἐξαρέντα schol. in marg. 1195—

1191 τὸν Οἴτης Ζηνὸς...πάγον; cp. Ph. 489 τὰ Χαλκιδόντος Εὐβοίας σταθμά. The change of ὕψιστον to ὕψιστον is a plausible one. Pausanias mentions statues of Zeus Ὑψίστος at Corinth (2. 2. 8), Olympia (5. 15. 5), and Thebes (9. 8. 5); the title occurs, too, in an Attic inscr. (C. I. G. 497—506), and was frequent in poetry. I prefer, however, to keep the reading of the MSS., because, here, we seem to need an epithet for πάγον rather than for the god. Cp. 436 τοῦ κατ' ἄκρον Οἰταῖον νάπος | Διὸς καταστράπτουτος.

The place traditionally known as the 'Pyre' was probably somewhere near 'the proper summit of Oeta' (Leake, *North-east Greece*, vol. II. pp. 19 f.), now Mount Patriótiko, about eight miles w.n.w. of Trachis. A *Pyra* is marked in Kiepert's *Atlas von Hellas* (ed. 1872, map 5), where the greatest height of Oeta is given as 2152 mètres, or about 7055 ft. It is mentioned by Theophr. *Hist. Plant.* 9. 10. 2 (τῆς Οἴτης ἀμφὶ τὴν Πυράν): cp. Liv. 36. 30, and Ph. 1432.

1192 θυτήρ (613), slightly emphasised by γε, implies that he is familiar with the place.—σταθεὶς: cp. 608.

1193 ἐνταῦθα properly refers to ἐμβαλεῖν (1197), but, since the inf. is so long delayed, is more conveniently taken with ἐξάραντα, in the sense of ἐνταυθοῖ:

cp. *El.* 380 ἐνταῦθα πέμψειν. For the sense of ἐξάραντα, cp. 799 ἄρον ἐξω.

1194 καὶ can be prefixed to ξὺν οἷς, κ.τ.λ., since αὐτόχειρα implies ταῖς σεαυτοῦ χερσὶ.

1195 π. The pyre is to be built with (1) oak, sacred to Zeus (1168); and (2) the wild olive, which Heracles himself had brought to Greece: Paus. 5. 7. 7 κομισθῆναι δὲ ἐκ τῆς Ἑπεμβορέων γῆς τὸν κότυνον φασιν ὑπὸ τοῦ Ἡρακλέους ἐς Ἑλλάδας. Pindar, in treating that legend, uses the generic word, ἐλάλα, O. 3. 13. Pliny *H. N.* 16. 89 *Olympiae oleaster*, ex quo primus Hercules coronatus est: where he also mentions that, near Heracleia in Pontus, were *quercus duae ab Hercule satae*.

κεύραντα, like *Il.* 24. 450 δοῦρ' ἐλάτης κέρσαντες. In Attic prose, κείρειν, 'to shear,' is said only of cutting off hair, or devastating land. The prose word here would be κόψαντα.—ἐκτεμόνθ', cutting it from the stump, close to the ground: *Il.* 12. 148 ἀγνυτον ὀλην, | πρυμνὴν ἐκτάμνοντες ('at the root'). In Lys. or. 7 § 19 ἐξέτεμνον τὰ πρέμνα refers to cutting the roots of an olive out of the ground.—ἄγριον ἔλαιον: the κότυνος was also called ἄγριος ἔλαιος (Pind. fr. 21), ἀγριέλαιος, or ἀγριελάλα. The epithet ἀρσενά expresses its sturdy vigour. Acc. to Theophrastus (*Hist. Plant.* 4. 13) the κότυνος lives

HE. Well, thou knowest the summit of Oeta, sacred to Zeus?

HY. Ay; I have often stood at his altar on that height.

HE. Thither, then, thou must carry me up with thine own hands, aided by what friends thou wilt; thou shalt lop many a branch from the deep-rooted oak, and hew many a faggot also from the sturdy stock of the wild-olive; thou shalt lay my body thereupon, and kindle it with flaming pine-torch.

And let no tear of mourning be seen there; no, do this without lament and without weeping, if thou art indeed my son. But if thou do it not, even from the world below my curse and my wrath shall wait on thee for ever.

HY. Alas, my father, what hast thou spoken? How hast thou dealt with me!

HE. I have spoken that which thou must perform; if thou wilt not,

1198 Wunder rejects these four vv.

1197 *ἐλαιον*] *ἐλαιὸν* L. 1203 *τί δ' εἶπας*] *τί εἶπας* L, with several of the later MSS.: *τίν' εἶπας* A, R, Harl., and Ald.: *τί μ' εἶπας* T, B (with Triclinius): *τοῖ' εἶπας* V², Vat., whence Hense conj. *ποῖ' εἶπας*.

longer than the *ἐλαία*. Ovid says, *Ure mares oleas* (*Fast.* 4. 741).—*πολλόν*=*πολύ*, as *Ant.* 86 *πολλόν*=*πολύ*: the only instance of this Ionic form in tragedy.—*σῶμα τοῦμόν* is repeated, the sentence having become so long: cp. *νῦν* in 289, after *ἐκείνον*.

1198 f. *πενκίνης*: cp. 766 *πειράσ δρυός* (n.).—*πρήσαι*, made emphatic by place and pause: cp. *Ant.* 72 *θάψω*.—*γόου...δάκρυ*, the tear that belongs to, accompanies, lamentation; as *δάκρυα* and *γόοι* are so often associated (*Eur. Or.* 320, *I. T.* 860, etc.). (Not, 'a mournful tear,' as opp. to *δάκρυ χαρᾶς*).—*εἰσίνω*, abs., 'come in,' 'find a place' there: cp. *Plat. Phaedr.* p. 270 A *τὸ γὰρ ὑψηλόνουν τοῦτο...οἶκεν ἐντεῦθεν ποθεν εἰσιέναι*. We ought not to supply *σε*, as if the sense were, 'come into thy thoughts' (*Phaedo* p. 58 E *οὔτε...με...ἐλεος εἰσῆι*).

The ordinary *ἐκφορά* was attended by wailing; but these obsequies, like those of the priests in *Plat. Legg.* 947 B, were to be *χωρὶς θρήνων καὶ ὀδυρῶν*. Cp. Manonah's words in *Samson Agonistes* (1708), 'Come, come; no time for lamentation now.'

1200 f. *ἀστένακτος*: cp. 1074.—*εἰπερ εἰ κ.τ.λ.*: cp. 1158.

μένω σ' ἐγὼ κ.τ.λ., 'I will await thee with my curse'; i.e., 'my curse

will be in store for thee,' attending on thee thenceforth. (Not merely, 'I will await thee in the nether world,' to punish thee when thou comest thither.) Cp. 1240 *θεῶν ἀρὰ | μενεῖ σ'*. So *Ant.* 1075 *λοχῶσιν...Ἐρινύες*.—*ἀραῖος*, here, 'bringing a curse': cp. *Eur. I. T.* 778 *ἡ σοῖς ἀραῖα δώμασιν γενήσομαι*. (But in *O. T.* 1291, 'under a curse').—*εἰσαεῖ*, because the power of the Erinyes over a mortal did not end with his life: it was their part, *ὁμαρτεῖν, ὅφρ' ἂν | γὰρ ὑπέλθῃ θανῶν δ' οὐκ ἄγαν ἐλεύθερος*. (*Aesch. Eum.* 340).—*βαρύς*, as in *O. T.* 546 *δυομενῇ τε καὶ βαρύν*.

1203 The hiatus *τί εἶπας* is supported by the MSS. here, but appears as uncongenial to the poet's style as in *Ph.* 917, *οἶμοι, τί εἶπας*; Here, as there, *τί μ' εἶπας* seems inadmissible. It could mean only, 'What hast thou said of me?'—and we can hardly justify this as meaning, 'hast thou said that, if I refuse, I shall be no true son?' The alternative is to insert *δ'*: cp. *O. C.* 332 *τέκνον, τί δ' ἦλθες*; See *Append. on Ph.* 100.

1204 f. *ὅποια δραστέ' ἐστίν*, sc. *εἶπον*. The reply passes over *εἰργασαι*, and refers to *εἶπας*: cp. 423, where *πολλοῖσιν ἀστών* answers the earlier of two queries.—*εἰ δὲ μή*, sc. *δράσεις*.—*γενοῦ*, 'become', as if by adoption (*εἰσποίησις*)

- ἄλλου γενοῦ του μηδ' ἐμὸς κληθῆς ἔτι. 1205
 ΤΛ. οἴμοι μάλ' αὖθις, οἳά μ' ἐκκαλεῖ, πάτερ,
 φονέα γενέσθαι καὶ παλαμναῖον σέθεν.
 ΗΡ. οὐ δῆτ' ἔγωγ', ἀλλ' ὦν ἔχω παιώνιον
 καὶ μούνον ἱατῆρα τῶν ἐμῶν κακῶν.
 ΤΛ. καὶ πῶς ὑπαίθων σῶμ' ἂν ἰώμην τὸ σόν; 1210
 ΗΡ. ἀλλ' εἰ φοβεῖ πρὸς τοῦτο, τᾶλλα γ' ἔργασαι.
 ΤΛ. φορᾶς γέ τοι φθόνησις οὐ γενήσεται.
 ΗΡ. ἦ καὶ πυρᾶς πλήρωμα τῆς εἰρημένης;
 ΤΛ. ὅσον γ' ἂν αὐτὸς μὴ ποτιψαύων χεροῖν.
 τὰ δ' ἄλλα πράξω, κοῦ καμεί τούμὸν μέρος. 1215
 ΗΡ. ἀλλ' ἀρκέσει καὶ ταῦτα· πρόσνειμαι δέ μοι
 χάριν βραχείαν πρὸς μακροῖς ἄλλοις διδούς.
 ΤΛ. εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται.
 ΗΡ. τὴν Εὐρυτεῖαν οἶσθα δῆτα παρθένον;
 ΤΛ. Ἰόλην ἔλεξας, ὥς γ' ἐπεικάζειν ἐμέ. 1220

1205 του] τοῦ L. 1206 ἐκκαλεῖ] ἐκκαλεῖς Harl. 1208 ὦν ἔχω] Hermann writes ὡς ἔχω. 1209 τῶν ἐμῶν] Wecklein conj. *θανασίμων*: Blaydes, *δυστήνων*. 1210 ὑπαίθων] In L an early hand has suggested ὑπαῖθων. 1211 τᾶλλα γ' A, Lc, R, Harl., and Ald.: τᾶλλα μ' L, with most of the later MSS. 1214 μὴ ποτιψαύων] Hartung reads μὴ ποτε ψαύων, a few of the later

into another family. Cp. Lys. or. 13 § 91 τὸν τε γόνυ πατέρα...τὸν τε ποιητὸν πατέρα. So Oedipus to Polyneices, *O.C.* 1383 σὺ δ' ἔρρ' ἀπόπτυστός τε κἀπάτωρ ἐμοῦ.

1206 f. οἳά μ' ἐκκαλεῖ, 'what dost thou call upon me to do.' For the double acc., cp. Plat. *Euthyphr.* 5 A αὐτὰ ταῦτα προκαλεῖσθαι αὐτόν.

παλαμναῖον is not weak after φονέα, because, as used in poetry, it often implies the *defilement* (ἀγος) of blood-guiltiness,—meaning, 'accursed wretch,' rather than merely 'slayer.' Cp. Aesch. *Eum.* 448 ἀφθογγον εἶναι τὸν παλαμναῖον νόμος, κ.τ.λ. Hence, like μᾶστωρ, it can denote also the *avenger* of guilt (Eur. *I.T.* 1218). Photius had this in view when he explained παλαμναῖος by φονεὺς ἢ μιαρός. Properly the word means merely 'a man of violent hand': cp. *Ph.* 1206 παλάμαν, n.

1208 f. οὐ δῆτ' ἔγωγ', ἀλλ': the same formula as in *O.T.* 1161, *Ph.* 735.—ὦν ἔχω (κακῶν) παιώνιον refers more especially to bodily sufferings; while ἱατῆρα τῶν ἐμῶν κακῶν is rather, 'physician of my woes' generally. After ὦν

ἔχω, τῶν ἐμῶν is awkward; but it is partly excused (1) by the slight pause which might follow παιώνιον, and (2) by the emphasis on ἱατῆρα. It might, indeed, be suggested that κακῶν belongs to τῶν ἐμῶν only, while ὦν ἔχω should be taken separately, 'what I suffer': this, however, is less natural. Hermann's emendation, ὡς ἔχω ('considering my state'), is possible, but slightly weak.

1211 φοβεῖ πρὸς τοῦτο: cp. *O.T.* 980 σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα.

1212 φθόνησις is found only here. Cp. Plat. *Phaedo* 61 D ἀ...τυγχάνω ἀηκοῦς, φθόνος οὐδεὶς λέγειν. *Ion* 530 D οὐ φθορήσεις μοι ἐπιδείξαι.

1213 πλήρωμα (nom.), sc. γενήσεται:—cp. Eur. *Hec.* 574 οἱ δὲ πληροῦσιν πυρὰν, | κομποὺς φέροντες πευκίνους. Though πλήρωσις would have been more natural, πλήρωμα, expressing the result, is equally correct here.

1214 (πληρώσω), ὅσον γε (πληρώσαιμι) ἂν μὴ ποτιψ.: cp. *O.T.* 347 εἰργάσθαι θ', ὅσον | μὴ χερσὶ καίνων (sc. εἰ-χες εἰργάσθαι). Hyllus will help to hew

then get thee some other sire, and be called my son no more!

HY. Woe, woe is me! What a deed dost thou require of me, my father,—that I should become thy murderer, guilty of thy blood!

HE. Not so, in truth, but healer of my sufferings, sole physician of my pain!

HY. And how, by enkindling thy body, shall I heal it?

HE. Nay, if that thought dismay thee, at least perform the rest.

HY. The service of carrying thee at least shall not be refused.

HE. And the heaping of the pyre, as I have bidden?

HY. Yea, save that I will not touch it with mine own hand. All else will I do, and thou shalt have no hindrance on my part.

HE. Well, so much shall be enough.—But add one small boon to thy large benefits.

HY. Be the boon never so large, it shall be granted.

HE. Knowest thou, then, the girl whose sire was Eurytus?

HY. It is of Iolè that thou speakest, if I mistake not.

MSS. having μή ποτε ψαύω (in T ων is superscr.),—probably due to Triclinius. Wunder, μή τι προσψαύων. 1216 πρόσνειμαι A, with most MSS., and Ald.: προσνείμαι B: πρόνειμαι L, with σ added above the line, probably by the first hand, to whom the accent on ο may also be attributed. 1218 L has κάρτ' in an erasure, from κρατ' (or κρᾶτ'). 1219 παρθένον] παρνον L, with θ over α. 1220 ὥς γ' Schaefer: ὥστ' L: ὥς Wecklein: ὥστε γ' εἰκάζειν Reiske.—ἐπεικάζειν L, with most MSS., and Ald.: ἀπεικάζειν ι (as B).

the wood, but not to build the pyre. The pyre was kindled by Philoctetes, or, acc. to another version, by Poeas (*Ph.* 802 n.).—ποτιψαύων: tragic lyrics admit ποτί (fr. 225), and its compounds (1030 ἀποτίβατος: Aesch. *Theb.* 94 ποτιπέσω, etc.). But tragic dialogue presents no other example, except Aesch. *Eum.* 79 ποτί πτόλιν.

1216 κοῦ καμῆ, 2nd pers. sing. midd., thou shalt have no difficulty, τοῦ μὲν μέρος, on my part (acc. of respect: cp. *Ant.* 1062 τὸ σὸν μέρος, n.).—Most editors take καμῆ as 3rd pers. sing. act.: 'and my part of the work shall not flag.' But καμοῦμαι is the regular fut.: indeed, the only trace of the act. form is in Hesych., καμῶ· ἐργάζομαι.

1218 ἀρκέει καὶ ταῦτα, even this: so *Ph.* 339 οἶμαι μὲν ἀρκεῖν σοὶ γε καὶ τὰ σ', ὦ τάλας, | ἀλγήμαθ'.—πρόσνειμαι: the midd. is noteworthy, as we should

have expected πρόσνειμον: cp., however, *Ar. Av.* 563 προσνείμασθαι δὲ πρεπόντως | τοῖσι θεοῖσιν τῶν ὀρνίθων δὲ ἂν ἀρμόττη καθ' ἑκάστον,—where, as here, the act. might have been expected. The accentuation πρόσνειμαι (cr. n.) represents a wish to read the aor. inf. act. as an imperative.

1217 βραχείαν, small (*O.C.* 586 n.): μακροῖς, large (*Ai.* 130, etc.).—διδούς, sc. αὐτά: cp. *O.C.* 475 νεοτόκῳ μαλλῶ λαβών (n.).

1219 Εὐρυτείαν: cp. *O.T.* 267 τῷ λαβδακείῳ παιδί (n.).—παρθένον, an unmarried woman: cp. 1225.

1220 ἐπεικάζειν has here much better authority than ἀπεικάζειν: cp. 141 n.—ὥς γ', as a correction of ὥστ', is preferable to ὥς, not only as accounting for τ', but because ἐπέ is added: cp. *Eur. Alc.* 801 ὥς γ' ἐμοὶ χρήσθαι κριτῇ: *Ar. Plut.* 736 ὥς γ' ἐμοὶ δοκεῖν.

- ἴθ', ὦ τέκνον· πατήρ γὰρ οὐκέτ' ἔστι σοι·
 κάλει τὸ πᾶν μοι σπέρμα σῶν ὁμαιμόνων,
 κάλει δὲ τὴν τάλαιναν Ἀλκμήνην, Διὸς
 μάτην ἄκοιτιν, ὡς τελευταίαν ἐμοῦ
 φήμην πύθησθε θεσφάτων ὅσ' οἶδ' ἐγώ. 1150
- ΤΛ. ἀλλ' οὔτε μήτηρ ἐνθάδ', ἀλλ' ἐπακτίᾳ
 Τίρυνθι συμβέβηκεν ὥστ' ἔχειν ἔδραν,
 παίδων δὲ τοὺς μὲν ξυλλαβοῦς' αὐτὴ τρέφει,
 τοὺς δ' ἂν τὸ Θήβης ἄστρ' ναίοντας μάθοις·
 ἡμεῖς δ' ὅσοι πάρεσμεν, εἴ τι χρή, πάτερ, 1155
 πράσσειν, κλύοντες ἐξυπηρετήσομεν.
- ΗΡ. σὺ δ' οὖν ἄκουε τοῦργον· ἐξήκεις δ' ἵνα
 φανείς ὁποῖος ὦν ἀνὴρ ἐμὸς καλεῖ.
 ἐμοὶ γὰρ ἦν πρόφαντον ἐκ πατρὸς πάλαι,
 *τῶν ἐμπνεόντων μηδενὸς θανεῖν ὕπο, 1160

1150 δσ'] δσσ' L. 1153 παίδων δέ] Reiske conj. παίδων τε. 1155 f. ἡμεῖς δ' ὅσοι] Nauck would write ἡμεῖς δέ σοι, and delete v. 1156.—πράσσειν Brunck: πράττειν MSS. 1157 σὺ δ' οὖν L, with most MSS.: σὺ νῦν V², Vat.—τοῦργον] F. W. Schmidt conj. τοῦμόν: Nauck, τοῦπος. 1158 φανείς Harl.: φανῆσ L.

χρείας.—ἴθ', ὦ τέκνον: for the pause, and the absence of caesura, cp. 27 n.

1147 π. κάλει...κάλει δέ: cp. *Ant.* 806 n.—ὁμαιμόνων, brethren (*O. C.* 330 n.): Hyllus was the eldest of the family (56).—Ἀλκμήνην: 1105 n.—μάτην, since Zeus had been cruel to her son. Cp. *Eur. H. F.* 339 (quoted by Wakefield), where her mortal husband, Amphitryon, says, with the same meaning, ὦ Ζεῦ, μάτην ἄρ' ὁμόγαμόν σ' ἐκτησάμην.

τελευταίαν...φήμην...θεσφάτων, my last (dying) utterance of them. Cp. *O. T.* 723 φῆμαι μαντικά: *ib.* 86 τοῦ θεοῦ φήμην φέρων. ἐμοῦ with πύθησθε: cp. *O. T.* 333 οὐ γὰρ ἂν πύθοιό μου. The schol. wrongly took ἐμοῦ with τελ. φήμην, as = τὴν περὶ τῆς τελευτῆς μου φήμην.

The oracles can be only the two which are told to Hyllus (1159—1171). If there had been others, they also must have been confided to him, as representing the absent kinsfolk. Heracles wishes to gather his family around him at a solemn farewell,—to convince them, by the *θέσφατα*, that he is in the hand of Zeus,—and, with that sanction, to lay his last commands upon them all.

1151 π. ἀλλ'...ἀλλ': cp. *Ph.* 524 n.—οὔτε is followed by δέ (1153), as in

Eur. Suppl. 223 ff., *Xen. An.* 6. 3. 16 (= 6. 1. 16 of some edd.), *Plat. Rep.* 389 A, etc. Cp. 143 n.—ἐπακτίᾳ Τίρυνθι: see on 270.

συμβέβηκεν, impers., it has come to pass: the subject to ἔχειν (αὐτὴν) can easily be supplied, and the whole phrase = τυγχάνει ἔδραν ἔχουσα.—For ὥστε, cp. *Arist. Pol.* 2. 2. 5 καὶ συμβαίνει δὴ τὸν τρόπον τοῦτον ὥστε πάντας ἀρχεῖν.—Not, 'she has come to terms (with Eurystheus), so that she should dwell,' etc.

Sophocles glances here at parts of the story which do not come within the scope of the play. Alcmena, daughter of Electryon king of Mycenae, had been betrothed to her first cousin, Amphitryon, son of Alcaeus king of Tiryns. Amphitryon accidentally killed his uncle, Electryon, and then fled from Tiryns to Thebes with his betrothed. At Thebes Alcmena bore Heracles to Zeus. Heracles afterwards went to Argolis and served Eurystheus,—with the hope that his toils would purchase a return to Tiryns for the exiled Amphitryon and Alcmena (*Eur. H. F.* 19). When these toils were over, Heracles dwelt in freedom at Tiryns with his family, including Alcmena,—Amphitryon being dead (*Diod.* 4. 33). He

Go, my son—for thy father's end hath come,—summon, I pray thee, all thy brethren; summon, too, the hapless Alcmena, in vain the bride of Zeus,—that ye may learn from my dying lips what oracles I know.

HY. Nay, thy mother is not here; as it chances, she hath her abode at Tiryns by the sea. Some of thy children she hath taken to live with her there, and others, thou wilt find, are dwelling in Thebè's town. But we who are with thee, my father, will render all service that is needed, at thy bidding.

HE. Hear, then, thy task: now is the time to show what stuff is in thee, who art called my son.

It was foreshown to me by my Sire of old that I should perish by no creature that had the breath of life,

Most mss. have *φανῆς* (the Aldine reading), or *φανῆς*. **1159** *πρόφαντον* 1: *πρόσφατον* L. **1160** *πρὸς τῶν πνεόντων* (*πλεόντων* V²) *μηδενὸς θανεῖν ὑπο* MSS. (1) Keeping *ὑπο*, Erfurdt conj. *τῶν ἐμπνεόντων*: Dindorf, *ἀνδρῶν* (Blaydes *βροτῶν*) *πνεόντων*: Blaydes also, *τῶν μὲν πνεόντων*. (2) Keeping *πρὸς*, Musgrave conj. *θανεῖν ποτέ* (Dobree *ποτ' ἀν*): Wecklein, *χρῆναι θανεῖν*.

afterwards slew Iphitus, and then sought a refuge for his household at Trachis (39). But, in the course of the fifteen months since he departed for Lydia, Alcmena had returned to Tiryns, (Eurystheus having no cause to fear the aged widow,)—and had taken some of her grandchildren with her, in order to lighten the burden on the hospitality of Ceyx.—*ξύλλαβοῦσ'*, here simply = *λαβοῦσα μεθ'* *ἐαυτῆς*: cp. *O. T.* 971 n.

1154 *τὸ Θήβης δῶτον*. Thebes, the birthplace of Heracles (116), and his early home (510), was a place where some of his children might well find friends. Sophocles has perhaps taken a hint here from his elder contemporary, the logographer Pherecydes, who related that, after the death of Eurystheus, Thebes became the home of the Heracleidae; fr. 39 (Müller *Frag. Hist.* 1. p. 82) *Ἄλλος δὲ καὶ οἱ ἄλλοι Ἡρακλεῖδαι καὶ οἱ σὺν αὐτοῖς ἀποθανόντος Εὐρυσθέως κατοικίζονται πάλιν ἐν Θήβαις*.—*ἄν... μάθοις*: sc. *ἐλ πύθοιο*: since he has been so long abroad.

1155 1. *ἄσοι πάρεσμεν*. The plural includes those who had accompanied Heracles from Euboea: cp. 1194 *ξὺν οἷς χρήσεις φίλων*. We are not obliged to suppose that any *son* besides Hyllus was at home; though verses 54 f. implied that. Nauck rejects v. 1156 because (1) Hyllus could not say *ἄσοι*, and (2) Heracles has not yet asked him to do

anything.—*ἐξυπηρετήσομεν*: cp. *O. T.* 217 n.

1157 1. *σὺ δ' οὖν ἄκουε*: there is no emphasis on *σὺ* (as if it referred to the absence of the others): rather the sense is, 'Well, then (since you are ready to help), hear the task.' For this use of *δ'* *οὖν*, cp. *O. T.* 669 n.—*τοῦργον* = *δ τι δραστήον ἐστω*: cp. *Ph.* 26 *τοῦργον οὐ μακρὰν λέγεις*.—*ἔξηκεις*, you have reached a point, a situation: cp. *O. T.* 1515 *ἄλῃς ἔν' ἐξήκεις δακρύων*: *id.* 1158 *ἐλς τόδ' ἤξεις*.—*ἔμους* without *παῖς*: cp. 1205: *Al.* 547 *εἰπερ δικάως ἐστ' ἐμὸς τὰ πατρόθεν*. The stress falls on the participial clause (592 n.).

1159 *γάρ* is merely prefatory.—*πρόφαντον ἐκ πατρὸς*: this oracle, given by Zeus at an unspecified time and place, is not mentioned elsewhere in the play. Nor is it noticed by any other writer. Sophocles may, however, have found it in some earlier treatment of the fable.

1160 *τῶν ἐμπνεόντων*, Erfurdt's correction of *πρὸς τῶν πνεόντων*, is the most probable. *ἐμπνεῖν* as = *ἔξην* (*Ph.* 883) is frequent, while *πνεῖν* has that sense only in the Homeric *πνέει τε καὶ ἔρπει* (*Il.* 17. 447, *Od.* 18. 131). *ὑπο* might, no doubt, have arisen from *πο[τέ]*, but is presumably genuine: it closes a verse in 1077, *O. T.* 949, *Ph.* 334, 583, *El.* 553: and it is associated with *θνήσκω* in *O. T.* 1246, *Ph.* 334, *El.* 444. The combination of *πρὸς* with *ὑπό* cannot be defended

ἀλλ' ὅστις Ἄιδου φθίμενος οἰκήτωρ πέλοι.
 ὁδ' οὖν ὁ θῆρ Κένταυρος, ὡς τὸ θεῖον ἦν
 πρόφαντον, οὕτω ζῶντά μ' ἔκτεινεν θανών.
 φανῶ δ' ἐγὼ τούτοισι συμβαίνοντ' ἴσα
 μαντεῖα καινά, τοῖς πάλαι ξυνήγορα, 1165
 ἃ τῶν ὀρείων καὶ χαμαικοιτῶν ἐγὼ
 Σελλῶν ἐσελθὼν ἄλσος εἰσεγραψάμην
 πρὸς τῆς πατρώας καὶ πολυγλώσσου δρυός,
 ἧ μοι χρόνῳ τῷ ζῶντι καὶ παρόντι νῦν
 ἔφασκε μόχθων τῶν ἐφεστώτων ἐμοὶ 1170
 λύσιν τελείσθαι· κἀδόκουν πράξειν καλῶς·
 τὸ δ' ἦν ἄρ' οὐδὲν ἄλλο πλὴν θανεῖν ἐμέ.
 τοῖς γὰρ θανούσι μόχθος οὐ προσγίγνεται.
 ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, τέκνον,
 δεῖ σ' αὖ γενέσθαι τῷδε τάνδρῃ σύμμαχον, 1175

1161 πέλοι] πέλει L, with *oi* written above by the first hand: πέλει A, with most MSS., and Ald. 1163 ἔκτεινεν A, Harl., and Ald.: ἔκτεινε L: ἔκτανεν (or ἔκτανε) r. 1164 συμβαίνοντ' ἴσα] Wunder writes συμβαίνοντά σοι. 1165 Nauck brackets this v. ('Versum deleri malim,' Dobree, *Adv.* vol. II. p. 42). 1167 ἐσελθὼν r: ἐσελθὼν L: προσελθὼν T, V², Vat., prob. from Triclinius.—εἰσεγραψάμην] Elmsley

as = 'to be slain by no one on the part of (πρός) the living.' Paley, quoting Eur. *Or.* 407 ἐκ φασμάτων δὲ τὰδε νοσεῖς ποίων ὕπο; describes φαντασμάτων as Nauck's conjecture; but that word stands in most of the more recent MSS., and in Porson's text.

1161 ἀλλ' ὅστις: for the ellipse of the antecedent (ἐκείνου), cp. *Al.* 1050 δοκοῦντ' ἐμοί, δοκόντα δ' ὅς κραινει στρατοῦ. Eur. *Ion* 560 ἡ θίγω δῆθ' οἱ μ' ἐφυσαν;—Ἄιδου...οἰκήτωρ: 282.—ὅστις...πέλοι: if we suppose that Nessus was alive when Zeus spoke, then this is oblique for ὅστις ἂν πέλῃ, as *O. T.* 714 (in a prophecy) ὅστις γένοιτ' for ὅστις ἂν γένηται. But if Nessus was then dead, it is oblique for ὅστις πέλει.

1162 ε. θῆρ (556) is in appos. with Κένταυρος.—ζῶντά μ' ἔκτεινεν θανών: as the dead Hector brought death on Ajax (*Al.* 1027). For other examples of this favourite antithesis, cp. *O. T.* 1453 n.: *Ani.* 871 n.: *Al.* 901: *El.* 808.

1164 τούτοις κ.τ.λ. The μαντεῖα καινά denote the oracle given at Dodona twelve years before this time, saying that at the end of the twelfth year Heracles should have rest. This is the oracle to

which allusion was made in 44, 164 ff., 824 ff. The other and earlier oracle (1159 ff.) had predicted the agency: this Dodonaean oracle, 'recent' in a relative sense, predicted the time. The two oracles 'agree,' because each verifies the other. The thing has come to pass by the right agency at the right time.

συμβαίνοντ' ἴσα, 'coming out in agreement with them,'—yielding the same result,—viz., that *this* is the predicted end. For συμβαίνειν, cp. 173 n. The idea is emphatically repeated in τοῖς πάλαι ξυνήγορα, 'pleading on the side of the older oracle,'—upholding its truth. Cp. 814 ξυνηγορεῖς.

1166 ε. ἃ τῶν ὀρείων κ.τ.λ. The Σελλῶν ἄλσος is the sacred precinct at Dodona, including the temple of Zeus, with its temenos; its limits have been traced by Carapanos (*Dodone*, pp. 16—23): see Appendix, note on this passage, § 2.

The name Σελλοί, or Ἐλλοί (akin to Ἑλλην, Ἑλλάς), denoted a prehistoric tribe, dwelling at and around Dodona: see Appendix, § 4. The priests of Zeus, furnished by this tribe, are said to have been called τῶμοροι, from Mount Tomāros (*Orphic Argon.* 268 Τομαρίας ἐκλυε φηγός),

but by one that had passed to dwell with Hades. So I have been slain by this savage Centaur, the living by the dead, even as the divine will had been foretold.

And I will show thee how later oracles tally therewith, confirming the old prophecy. I wrote them down in the grove of the Selli, dwellers on the hills, whose couch is on the ground; they were given by my Father's oak of many tongues; which said that, at the time which liveth and now is, my release from the toils laid upon me should be accomplished. And I looked for prosperous days; but the meaning, it seems, was only that I should die; for toil comes no more to the dead.

Since, then, my son, those words are clearly finding their fulfilment, thou, on thy part, must lend me thine aid.

conj. *ἐξεγραψάμην*. **1169** ἡ μοι] Blaydes conj. *ἦτις*.—τῷ ζῶντι L. Hense conj. *χρησθέντι* or *ρηθέντι*: Wunder, *μέλλοντι*, τῷ παρόντι νῦν. **1172** τὸ δ'] The first hand in L wrote τὸ δ': S has corrected this to τὸδ' (without deleting the grave accent). τὸδ' is in most MSS., and Ald.: Wyttenbach first pointed out that τὸ δ' is required. **1173** προσγίγνεται] *προσγίνεται* L: cp. 425.—Nauck, with Axt (*Philol.* 4, p. 575), brackets this v. **1175** τῷδε τάνδρι] τῷδέρ' ἀνδρὶ L.—σύμμαχον L: *ξύμμαχον* r, and Ald.

which towers above Dodona on w.s.w. In early times these priests were the direct interpreters of the oracle; hence the *Σελλοί* are called *ὑποφῆται* in *Il.* 16. 235. Afterwards, when the cult of Dionē was associated with that of Zeus, the office of interpretation was transferred to the priestesses called *Peleiades* (172: Strabo 7. 329). Here, as in 171 f., the poet says that the oak gave the oracle; but he does not here mention the expositors. He mentions the *Σελλοί* only to define the *ἄλσος*.

ὄρεϊον refers to the site of Dodona in a valley, more than 1600 feet above sea-level, surrounded by hills. See Appendix, § 1.

χαμαικοιτῶν, a trait of barbarism, surviving as a mark of sanctity. According to Philostratus (*Imag.* 2. 33), the Selli were 'men of a rude life' (*αὐτοσχέδιοι τύες*), who held that their austerities were pleasing to Zeus. Cp. *Il.* 16. 235 *ἀνιπτόποδες χαμαιεῖναι*: Eur. fr. 355 *ἐν ἀστρώ-τω πέδῳ | εὐδοσι, πηγὰς δ' οὐχ ὑγραίνουσιν πόδας*. Callimachus *Del.* 284 calls them *Πελασγοί... γηλεχέες*.

ἐξεγραψάμην, i.e., wrote for his own use in the *δέλτος* (157). Cp. Her. 8. 135, where Greeks accompany the Carian Mῆς on his visit to the oracle of Apollo at Ptōon, *ὡς ἀπογραφόμενους τὰ θεσπιεῖν*

ἐμελλε: then Mῆς snatches the *δέλτος* from them, and makes an abstract for himself (*συγγραψάμενον*). *Ag. Av.* 982 (*χρησμός*) *δν ἐγὼ παρὰ τὰ πόλλωνος ἐξεγραψάμην*. At Dodona, in later times at least, the inquirer gave his question in writing to the *Peleiades*, and received a written answer: many of the leaden plates thus used have been found (Carapanos, pp. 68—83): Appendix, § 6.

1169 χρόνῳ τῷ ζῶντι: the past can be described as dead (*At.* 141 *τῆς νῦν φθιμένης νυκτός*); the future, as unborn (*O. C.* 618 *χρόνος τεκνοῦται... ἡμέρας*); the present is here called *ζῶν*, not merely in the sense of *παρών*, but with the thought that this is the moment for the oracle to become operative.

1170 f. ἐφειστώτων, 'imposed' as a doom: cp. *Il.* 12. 326 *κῆρες ἐφειστᾶσιν θανάτῳ*.—*τελείσθαι*, fut., with pass. sense, as in *Od.* 23. 284, etc.

1172 τὸ δ' refers to *λύσιν τελείσθαι*: 'but *that* (the promised release) was, it seems, only my death.' Cp. *Plat. Rep.* 357 A *ἐγὼ μὲν οὖν... φμην λόγου ἀπηλάχθαι*: τὸ δ' ἦν ἀρα, ὡς εἴκε, προοίμιον.—*θανεῖν*: for the simple aor. inf., though the ref. is to the future, cp. *Ph.* 503 *παθεῖν* (n.).

1174 συμβαίνει, are coming true: cp. 173 n.

καὶ μὴ ἵπιμειναι τοῦμὸν ὀξύναι στόμα,
ἀλλ' αὐτὸν εἰκαθόντα συμπράσσειν, νόμον
κάλλιστον ἐξευρόντα, πειθαρχεῖν πατρί.

ΤΛ. ἀλλ', ὦ πάτερ, ταρβῶ μὲν εἰς λόγου στάσιν
τοιάνδ' ἐπελθών, πείσομαι δ' ἄ σοι δοκεῖ. 1180

ΗΡ. ἔμβαλλε χεῖρα δεξιὰν πρώτιστά μοι.

ΤΛ. ὥς πρὸς τί πίστιν τήνδ' ἄγαν ἐπιστρέφεις;

ΗΡ. οὐ θάσσον οἷσεις μὴδ' ἀπιστήσεις ἐμοί;

ΤΛ. ἰδοῦ, προτείνω, κούδεν ἀντειρήσεται.

ΗΡ. ὅμνυ Διὸς νυν τοῦ με φύσαντος κάρα. 1185

ΤΛ. ἦ μὴν τί δράσειν; καὶ τόδ' ἐξειρήσεται;

ΗΡ. ἦ μὴν ἐμοὶ τὸ λεχθὲν ἔργον ἐκτελεῖν.

ΤΛ. ὅμνυμ' ἔγωγε, Ζῆν' ἔχων ἐπώμοτον.

ΗΡ. εἰ δ' ἐκτὸς ἔλθοις, πημονὰς εὐχου λαβεῖν.

ΤΛ. οὐ μὴ λάβω· δράσω γάρ· εὐχομαι δ' ὅμως. 1190

1176 μὴ ἵπιμειναι (or μὴ ἐπιμειναι) most MSS., and Ald.: μὴ πειμειναι (*sic*) L: εἰ is in an erasure, prob. from ἦ: the first εἰ has also been retouched, but it is not clear that it has come (as Dübner thinks) from α. αν had been written above (apparently by S), but has been deleted by a line drawn through it. Meineke conj. μὴ ἀναμειναι: Blaydes, μὴ τι τλῆναι.—ὀξύναι] ὀξύναι L. **1177** εἰκαθόντα] εἰκάθοντα L, with most MSS., and Ald.: εἰκάθοντα A (δ from first hand). **1178** ἐξευρόντα] Wecklein writes ἐξορ-
θούντα: Wakefield conj. ἐξαίροντα (and so Wecklein, *Ars Soph. em.* p. 52): Meineke,

1176 f. ἐπιμειναι...ὀξύναι, to wait on, (so as) to sharpen. (In Thuc. 3. 26, ἐπιμένοντες...πεύσεσθαι, the fut. inf. stands as after προσδοκῶντες: it does not, like ὀξύναι here, express the result.) Cp. *Al.* 584 γλώσσά σου τεθηγμένη. For the aor. inf. of ἐπιμένω, cp. *Od.* 11. 350 τλήτω... | ...ἐπιμειναι ἐς αὐριον. The delay is viewed as a whole, not as a process.—Others, less well, make στόμα the subject to ὀξύναι: 'Do not wait for my words to goad thee.'—αὐτὸν, of thine own accord.—εἰκαθόντα: as to these forms, see *O. T.* 651 n.

1178 ἐξευρόντα is illustrated by the words αὐτὸν εἰκαθόντα. He is not to wait until this law has been brought home to his mind by a rebuke. He is to 'find it out' in the light of his own reason. εὐρρίσκειν often expresses the result of reflection. *O. T.* 441 τοιαῦτ' ὀνειδίζ' οἷς ἐμ' εὐρήσεις μέγαν (*i.e.*, when you look deeper). *Her.* 7. 194 λογιζόμενος ὁ Δαρειὸς εὐρὲ ὁ πλέω ἀγαθὰ τῶν ἀμαρτημάτων πεποιημένα: *id.* 1. 125 φροντίζων δὲ εὐρίσκει τε (*v. l.* εὐρίσκειται) ταῦτα καιρώτατα εἶναι, καὶ ἐποίηε δὴ ταῦτα.

Cp. *Eur.* fr. 219 τρεῖς εἰσιν ἀρεταὶ τὰς χρεῶν σ' ἀσκεῖν, τέκνον, | θεοὺς τε τιμᾶν τοὺς τε θρέψαντας γονεῖς | νόμους τε καινοὺς Ἑλλάδος.

1179 f. ἀλλ', ὦ πάτερ: ἀλλὰ here prefaces assent, as *Ph.* 48, 524.—ταρβῶ μὲν κ.τ.λ. The sense is: 'I am alarmed, indeed, at the issue to which you have brought me,—a choice between disobedience, and a blind promise; but I will obey.' λόγου στάσιν τοιάνδε, 'such a situation in our converse': ἐπελθών, 'having advanced', *i.e.*, having been drawn on to it, by the progress of the dialogue. It may be noted that the sing. λόγου suits this sense of στάσις: if the meaning had been, 'strife of words' (the στάσις γλώσσης of *O. T.* 634), we should have expected rather the plur. λόγων, as in *Eur. Ph.* 1460 εἰς ἔριν λόγων. For this general sense of στάσις, *status*, cp. *Plat. Phaedr.* p. 253 D δ...ἐν τῇ καλλίῳι στάσει ὦν.

Throughout the dialogue (1114—1156), Hyllus has been gentle and respectful. If, then, στάσιν means 'strife,' ἐπελθών must mean merely, 'having advanced up to it,' *i.e.*, 'come to the verge of it.' But

Thou must not delay, and so provoke me to bitter speech: thou must consent and help with a good grace, as one who hath discovered that best of laws, obedience to a sire.

HY. Yea, father,—though I fear the issue to which our talk hath brought me,—I will do thy good pleasure.

HE. First of all, lay thy right hand in mine.

HY. For what purpose dost thou insist upon this pledge?

HE. Give thy hand at once—disobey me not!

HY. Lo, there it is: thou shalt not be gainsaid.

HE. Now, swear by the head of Zeus my sire!

HY. To do what deed? May this also be told?

HE. To perform for me the task that I shall enjoin.

HY. I swear it, with Zeus for witness of the oath.

HE. And pray that, if thou break this oath, thou mayest suffer.

HY. I shall not suffer, for I shall keep it:—yet so I pray.

ἐκφέροντα: Herwerden, εὐ τηρῶντα. 1179 στάσιν] Wecklein conj. τάσιν ('tension'). 1181 ἐμβαλλε χεῖρα] ἐμβαλ εχέῖρα L. 1182 ἐπιστρέφεις] Hense conj. ἐπεισφύρεις. 1183 οἴσεις] Subkoff conj. εἴσεις: Blaydes, ἀρείς, which Nauck and Mekler cite without noticing the ἀ.—ἀπιστήσεις] ἀπιστήσης L, with εἰ written above η by first hand. Schol. in marg., γρ. προστήσης ἐμοί: whence Hermann conj. προστήσῃ γ' ἐμοί. 1185 νυν] νῦν L, with most MSS., and Ald.: so Brunck and Hermann. 1186 L points thus: ἢ μὴν τί δράσειν· καὶ τόδ' ἐξειρήσεται. The usual pointing was δράσειν;...ἐξειρήσεται. Hence the v. l. τότ' for τόδ' (B in marg.). Hermann, δράσειν;...ἐξειρήσεται;

the clause with μέν, opposed to πείσομαι δέ, ought to express something which tells against obedience (as the fear of a blind promise does); not something which tells in favour of it, as the fear of strife would do. The same objection applies to conjecturing ἐπελθεῖν ('I am afraid of being drawn into such a strife').

1181 ἐμβαλλε: see on Ph. 813 ἐμβαλλε χεῖρός πῖστιν.

1182 ὡς πρὸς τί: ὡς='in your intention': cp. O. T. 1174 ὡς πρὸς τί χρεῖας; Ph. 58 πλεῖς δ' ὡς πρὸς οἶκον.—ἐπιστρέφεις: the primary notion is that of turning some constraining force upon a person,—bringing it to bear on him: so, 'press,' 'urge,' upon him: schol. ἐπάγεις μοι. It is a stronger equiv. for ἐπισκήπτεις.—Not, 'regard' (Musgrave): this would be πῖστος ἐπιστρέφει (midd.).

1183 οὐ θάσσον κ.τ.λ.: Ai. 75 οὐ σῖγ' ἀνέξει μηδὲ δειλὴν ἀρεῖ; O. T. 637 οὐκ εἰ σύ τ' οἶκος σύ τε, Κρέον, κατὰ στέγας, | καὶ μὴ τὸ μηδὲν ἀλγος εἰς μέγ' οἴσετε; Eur. Bacch. 343 οὐ μὴ προσοίσεις χεῖρα, βακχεῖσεις δ' ἰών, | μηδ' ἐξομῶρξαι μωρίαν τὴν σὴν ἐμοί; id. 792 οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμος φυγῶν | σώσει τόδ'; For οὐ

μὴ with fut. ind., cp. 978.—οἴσεις, sc. χεῖρα δεξιάν: but the choice of the verb may have been influenced by πῖστιν.

1185 δμνν...κάρα: so δμνύναι θεούς, Στυγὸς ὄδωρ (Il. 14. 271), πέδον (Eur. Med. 746), etc.

1186 f. ἐξειρήσεται; This is clearly the right punctuation; for Hyllus is most anxious to know what will be asked of him. Heracles evades the question by replying, τὸ λεχθὲν ἔργον,—i.e., δ' ἂν λεχθῇ: just as in Ai. 528, εἰ μὴ μόνον τὸ ταχθὲν εὐ τολμᾷ τελεῖν, the partic.=δ' ἂν ταχθῇ.—With a full stop at ἐξειρήσεται, the sense would be merely, 'and this promise shall be given.'

1188 ἐπώμοτον (427) here = ὄρκιον (schol.), τὸν ὄρκον ἐγγυητὴν (Suid. s. v.). Cp. Ph. 1324 Ζῆνα δ' ὄρκιον καλῶ (n.).

1189 ἐκτός ἑλθούς, sc. τοῦ ὄρκου; cp. Plat. Symp. 183 B ἐκβάντι τὸν ὄρκον.—πῆμονας εὐχῶν λαβεῖν: the usual sanction of a solemn oath; cp. Lys. or. 12 § 10 ὥμοσεν ἐξώλειαν ἑαυτῷ καὶ τοῖς παῖσιν ἐπαρώμενος, λαβὼν τὸ τάλαντόν με σώσειν.

1190 οὐ μὴ λάβω: for the pause cp. 1146.

- HP. οἶσθ' οὖν τὸν Οἴτης Ζηνὸς ὕψιστον πάγον;
 ΤΛ. οἶδ', ὡς θυτήρ γε πολλὰ δὴ σταθεὶς ἄνω.
 HP. ἐνταῦθά νυν χρὴ τοῦμόν ἐξάραντά σε
 σῶμ' αὐτόχειρα καὶ ξὺν οἷς χρήζεις φίλων,
 πολλὴν μὲν ὕλην τῆς βαθυρρίζου δρυὸς 1195
 κείραντα, πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ
 ἄγριον ἔλαιον, σῶμα τοῦμόν ἐμβαλεῖν,
 καὶ πευκίνης λαβόντα λαμπάδος σέλας
 πρῆσαι. γόου δὲ μηδὲν εἰσίστω δάκρυ·
 ἀλλ' ἀστένακτος κἀδάκρυτος, εἶπερ εἰ 1200
 τοῦδ' ἀνδρός, ἔρξον· εἰ δὲ μή, μενῶ σ' ἐγὼ
 καὶ νέρθεν ὦν ἀραῖος εἰσαεὶ βαρύν.
 ΤΛ. οὔμοι, πάτερ, τί <δ'> εἶπας; οἶά μ' εἶργασαι.
 HP. ὅποια δραστέ' ἐστίν· εἰ δὲ μή, πατρὸς

1191 Οἴτης] Musgrave conj. Οἴτη.—ὕψιστον MSS.: Wakefield conj. ὕψιστον.
 1193 ἐνταῦθα νυν Brunck: ἐνταῦθα νυν L, with most MSS.: ἐνταῦθα δὴ B.—ἐξάραντά] ἐξαιρέντά L, the ι inserted by a later hand: ἐξαρέντα schol. in marg. 1195—

1191 τὸν Οἴτης Ζηνὸς...πάγον; cp. Ph. 489 τὰ Χαλκώδοντος Εὐβοίας σταθμά. The change of ὕψιστον to ὕψιστον is a plausible one. Pausanias mentions statues of Ζεὺς Ὑψιστος at Corinth (2. 2. 8), Olympia (5. 15. 5), and Thebes (9. 8. 5); the title occurs, too, in an Attic inscr. (C. I. G. 497—506), and was frequent in poetry. I prefer, however, to keep the reading of the MSS., because, here, we seem to need an epithet for πάγον rather than for the god. Cp. 436 τοῦ κατ' ἄκρον Οἰταῖον νάπος | Διὸς καταστράπτωντος.

The place traditionally known as the 'Pyre' was probably somewhere near 'the proper summit of Oeta' (Leake, *North-eastern Greece*, vol. II. pp. 19 f.), now Mount Patriótiko, about eight miles W.N.W. of Trachis. A *Pyra* is marked in Kiepert's *Atlas von Hellas* (ed. 1872, map 5), where the greatest height of Oeta is given as 2152 metres, or about 7055 ft. It is mentioned by Theophr. *Hist. Plant.* 9. 10. 2 (τῆς Οἴτης ἀμφὶ τὴν Πυράν): cp. Liv. 36. 30, and Ph. 1432.

1192 θυτήρ (613), slightly emphasised by γε, implies that he is familiar with the place.—σταθεὶς: cp. 608.

1193 ἐνταῦθα properly refers to ἐμβαλεῖν (1197), but, since the inf. is so long delayed, is more conveniently taken with ἐξάραντα, in the sense of ἐνταυθαί:

cp. *El.* 380 ἐνταῦθα πέμψειν. For the sense of ἐξάραντα, cp. 799 ἄρον ἐξω.

1194 καὶ can be prefixed to ξὺν οἷς, κ.τ.λ., since αὐτόχειρα implies ταῖς σεαυτοῦ χερσίν.

1195 π. The pyre is to be built with (1) oak, sacred to Zeus (1168); and (2) the wild olive, which Heracles himself had brought to Greece: Paus. 5. 7. 7 κομισθῆναι δὲ ἐκ τῆς Ὑπερβορέων γῆς τὸν κότινόν φασιν ὑπὸ τοῦ Ἡρακλέους εἰς Ἑλλάδας. Pindar, in treating that legend, uses the generic word, ἔλατα, *O.* 3. 13. Pliny *H. N.* 16. 89 *Olympiae oleaster, ex quo primus Hercules coronatus est*: where he also mentions that, near Heracleia in Pontus, were *quercus auae ab Hercule satae*.

κείραντα, like *Il.* 24. 450 δοῦρ' ἐλάτης κέρσαντες. In Attic prose, κείρειν, 'to shear,' is said only of cutting off hair, or devastating land. The prose word here would be κόψαντα.—ἐκτεμόνθ', cutting it from the stump, close to the ground: *Il.* 12. 148 ἀγρυτον ὕλην, | πρυμνήν ἐκτάμνοντες ('at the root'). In Lys. or. 7 § 19 ἐξέτεμνον τὰ πρέμνα refers to cutting the roots of an olive out of the ground.—ἄγριον ἔλαιον: the κότινος was also called ἄγριος ἔλαιος (Pind. fr. 21), ἀγριέλαιος, or ἀγριελαία. The epithet ἀρσενος expresses its sturdy vigour. Acc. to Theophrastus (*Hist. Plant.* 4. 13) the κότινος lives

HE. Well, thou knowest the altar of *Zeus* sacred to Zeus?

HY. Ay; I have often stood at its altar on that night.

HE. Thither, then, thou shalt carry the *Zeus* with thine own hands, aided by what friends thou wilt; thou shalt lop many a branch from the deep-rooted oak and saw many a faggot also from the sturdy stock of the *Zeus* oak; and thus may my body thereupon, and kindle it with flaming fire.

And let no tear of mourning be seen there; no do this without lament and without weeping; for thou art indeed my son. But if thou do it not ever from the *Zeus* oak, my curse and my wrath shall wait on thee for ever.

HY. Alas, my father, what hast thou spoken? How hast thou dealt with me.

HE. I have spoken that which thou must perform, if thou wilt not,

1198 Wunder rejects these *Zeus* 1199 *Zeus* 1200 *Zeus* 1201 *Zeus* 1202 *Zeus* 1203 *Zeus* 1204 *Zeus* 1205 *Zeus* 1206 *Zeus* 1207 *Zeus* 1208 *Zeus* 1209 *Zeus* 1210 *Zeus* 1211 *Zeus* 1212 *Zeus* 1213 *Zeus* 1214 *Zeus* 1215 *Zeus* 1216 *Zeus* 1217 *Zeus* 1218 *Zeus* 1219 *Zeus* 1220 *Zeus* 1221 *Zeus* 1222 *Zeus* 1223 *Zeus* 1224 *Zeus* 1225 *Zeus* 1226 *Zeus* 1227 *Zeus* 1228 *Zeus* 1229 *Zeus* 1230 *Zeus* 1231 *Zeus* 1232 *Zeus* 1233 *Zeus* 1234 *Zeus* 1235 *Zeus* 1236 *Zeus* 1237 *Zeus* 1238 *Zeus* 1239 *Zeus* 1240 *Zeus* 1241 *Zeus* 1242 *Zeus* 1243 *Zeus* 1244 *Zeus* 1245 *Zeus* 1246 *Zeus* 1247 *Zeus* 1248 *Zeus* 1249 *Zeus* 1250 *Zeus* 1251 *Zeus* 1252 *Zeus* 1253 *Zeus* 1254 *Zeus* 1255 *Zeus* 1256 *Zeus* 1257 *Zeus* 1258 *Zeus* 1259 *Zeus* 1260 *Zeus* 1261 *Zeus* 1262 *Zeus* 1263 *Zeus* 1264 *Zeus* 1265 *Zeus* 1266 *Zeus* 1267 *Zeus* 1268 *Zeus* 1269 *Zeus* 1270 *Zeus* 1271 *Zeus* 1272 *Zeus* 1273 *Zeus* 1274 *Zeus* 1275 *Zeus* 1276 *Zeus* 1277 *Zeus* 1278 *Zeus* 1279 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- ἄλλου γενοῦ του μηδ' ἐμὸς κληθῆς ἔτι. 1205
 ΤΛ. οἴμοι μάλ' αὖθις, οἳά μ' ἐκκαλεῖ, πάτερ,
 φονέα γενέσθαι καὶ παλαμναῖον σέθεν.
 ΗΡ. οὐ δῆτ' ἔγωγ', ἀλλ' ὦν ἔχω παιώνιον
 καὶ μούνον ἱατῆρα τῶν ἐμῶν κακῶν.
 ΤΛ. καὶ πῶς ὑπαίθων σῶμ' ἂν ἰώμην τὸ σόν; 1210
 ΗΡ. ἀλλ' εἰ φοβεῖ πρὸς τοῦτο, τᾶλλα γ' ἔργασαι.
 ΤΛ. φορᾶς γέ τοι φθόνησις οὐ γενήσεται.
 ΗΡ. ἦ καὶ πυρᾶς πλήρωμα τῆς εἰρημένης;
 ΤΛ. ὅσον γ' ἂν αὐτὸς μὴ ποτιψαύων χεροῖν.
 τὰ δ' ἄλλα πράξω, κοῦ καμεί τοῦμόν μέρος. 1215
 ΗΡ. ἀλλ' ἀρκέσει καὶ ταῦτα· πρόσνειμαι δέ μοι
 χάριν βραχεῖαν πρὸς μακροῖς ἄλλοις διδούς.
 ΤΛ. εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται.
 ΗΡ. τὴν Εὐρυτεῖαν οἶσθα δῆτα παρθένον;
 ΤΛ. Ἰόλην ἔλεξας, ὥς γ' ἐπεικάζειν ἐμέ. 1220

1205 του] τοῦ L. 1206 ἐκκαλεῖ] ἐκκαλεῖς Harl. 1208 ὦν ἔχω] Hermann writes ὡς ἔχω. 1209 τῶν ἐμῶν] Wecklein conj. θανάσιμων: Blaydes, δυστήνων. 1210 ὑπαίθων] In L an early hand has suggested ὑπαῖθων. 1211 τᾶλλα γ' A, Lc, R, Harl., and Ald.: τᾶλλα μ' L, with most of the later MSS. 1214 μὴ ποτιψαύων] Hartung reads μὴ ποτε ψαύων, a few of the later

into another family. Cp. Lys. or. 13 § 91 τὸν τε γόνυ πατέρα...τὸν τε ποιητὸν πατέρα. So Oedipus to Polyneices, *O.C.* 1383 σὺ δ' ἔρρ' ἀπόπτυστός τε ἀπάτωρ ἐμοῦ.

1208 f. οἳά μ' ἐκκαλεῖ, 'what dost thou call upon me to do.' For the double acc., cp. Plat. *Euthyphr.* 5 A αὐτὰ ταῦτα προκαλεῖσθαι αὐτόν.

παλαμναῖον is not weak after φονέα, because, as used in poetry, it often implies the defilement (ἀγος) of blood-guiltiness,—meaning, 'accursed wretch,' rather than merely 'slayer.' Cp. Aesch. *Eum.* 448 ἀφθογγον εἶναι τὸν παλαμναῖον νόμος, κ.τ.λ. Hence, like μιάστωρ, it can denote also the avenger of guilt (Eur. *I.T.* 1218). Photius had this in view when he explained παλαμναῖος by φονεὺς ἢ μιαρὸς. Properly the word means merely 'a man of violent hand': cp. *Ph.* 1206 παλάμην, n.

1208 f. οὐ δῆτ' ἔγωγ', ἀλλ': the same formula as in *O.T.* 1161, *Ph.* 735.—ὦν ἔχω (κακῶν) παιώνιον refers more especially to bodily sufferings; while ἱατῆρα τῶν ἐμῶν κακῶν is rather, 'physician of my woes' generally. After ὦν

ἔχω, τῶν ἐμῶν is awkward; but it is partly excused (1) by the slight pause which might follow παιώνιον, and (2) by the emphasis on ἱατῆρα. It might, indeed, be suggested that κακῶν belongs to τῶν ἐμῶν only, while ὦν ἔχω should be taken separately, 'what I suffer': this, however, is less natural. Hermann's emendation, ὡς ἔχω ('considering my state'), is possible, but slightly weak.

1211 φοβεῖ πρὸς τοῦτο: cp. *O.T.* 980 σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα.

1212 φθόνησις is found only here. Cp. Plat. *Phaedo* 61 D δ...τυγχάνω ἀηχοῦς, φθόνος οὐδεὶς λέγειν. *Ion* 530 D οὐ φθορήσεις μοι ἐπιδείξαι.

1213 πλήρωμα (nom.), sc. γενήσεται:—cp. Eur. *Hec.* 574 οἱ δὲ πληροῦσιν πυρὰν, | κορμοὺς φέροντες πευκίνους. Though πλήρωσις would have been more natural, πλήρωμα, expressing the result, is equally correct here.

1214 (πληρώσω), ὅσον γε (πληρώσαιμι) ἂν μὴ ποτιψ.: cp. *O.T.* 347 εἰργάσθαι θ', ὅσον | μὴ χερσὶ καίνων (sc. εἰχες εἰργάσθαι). Hyllus will help to hew

then get thee some other sire, and be called my son no more!

HY. Woe, woe is me! What a deed dost thou require of me, my father,—that I should become thy murderer, guilty of thy blood!

HE. Not so, in truth, but healer of my sufferings, sole physician of my pain!

HY. And how, by enkindling thy body, shall I heal it?

HE. Nay, if that thought dismay thee, at least perform the rest.

HY. The service of carrying thee at least shall not be refused.

HE. And the heaping of the pyre, as I have bidden?

HY. Yea, save that I will not touch it with mine own hand. All else will I do, and thou shalt have no hindrance on my part.

HE. Well, so much shall be enough.—But add one small boon to thy large benefits.

HY. Be the boon never so large, it shall be granted.

HE. Knowest thou, then, the girl whose sire was Eurytus?

HY. It is of Iolè that thou speakest, if I mistake not.

MSS. having μή ποτε ψάω (in T ων is superscr.),—probably due to Triclinius. Wunder, μή τι προσψάω. 1216 πρόσνειμαι A, with most MSS., and Ald.: πρόσνειμαι B: πρόσνειμαι L, with σ added above the line, probably by the first hand, to whom the accent on ο may also be attributed. 1218 L has κάρτ' in an erasure, from κρατ' (or κρᾶτ'). 1219 παρθένον] παρνον L, with θ over α. 1220 ὥς γ' Schaefer: ὥστ' L: ὥς Wecklein: ὥστε γ' εἰκάσειν Reiske.—ἐπεικάσειν L, with most MSS., and Ald.: ἀπεικάσειν r (as B).

the wood, but not to build the pyre. The pyre was kindled by Philoctetes, or, acc. to another version, by Poeas (*Ph.* 802 n.).—ποτιψάων: tragic lyrics admit ποτί (fr. 225), and its compounds (1030 ἀποτίβας: Aesch. *Theb.* 94 ποτιπέσω, etc.). But tragic dialogue presents no other example, except Aesch. *Eum.* 79 ποτί πτόλιν.

1215 κοῦ καμῆ, 2nd pers. sing. midd., thou shalt have no difficulty, τοῦ μόν μέρους, on my part (acc. of respect: cp. *Ant.* 1062 τὸ σὸν μέρος, n.).—Most editors take καμῆ as 3rd pers. sing. act.: 'and my part of the work shall not flag.' But καμοῦμαι is the regular fut.: indeed, the only trace of the act. form is in Hesych., καμῶ· ἐργάζομαι.

1216 ἀρκέσει καὶ ταῦτα, even this: so *Ph.* 339 οἶμαι μὲν ἀρκεῖν σοὶ γε καὶ τὰ σ', ὦ πάλας, | ἀλγήμαθ'.—πρόσνειμαι: the midd. is noteworthy, as we should

have expected πρόσνειμον: cp., however, *Ar. Av.* 563 προσνείμασθαι δὲ πρεπόντως | τοῖσι θεοῖσιν τῶν ὀρνίθων δὲ ἂν ἀρμότῃ καθ' ἕκαστον,—where, as here, the act. might have been expected. The accentuation πρόσνειμαι (cr. n.) represents a wish to read the aor. inf. act. as an imperative.

1217 βραχεῖαν, small (*O.C.* 586 n.): μακροῖς, large (*Al.* 130, etc.).—διδούς, sc. αὐτά: cp. *O.C.* 475 νεοτόκῳ μαλλῶ λαβῶν (n.).

1219 Εὐρυτείαν: cp. *O.T.* 267 τῷ λαβδακείῳ παιδί (n.).—παρθένον, an unmarried woman: cp. 1225.

1220 ἐπεικάσειν has here much better authority than ἀπεικάσειν: cp. 141 n.—ὥς γ', as a correction of ὥστ', is preferable to ὥς, not only as accounting for τ', but because ἐμῆ is added: cp. *Eur. Alc.* 801 ὥς γ' ἐμοὶ χρήσθαι κριτῇ: *Ar. Plut.* 736 ὥς γ' ἐμοὶ δοκεῖν.

- HP. ἔγνωσ. τοσοῦτον δὴ σ' ἐπισκῆπτω, τέκνον·
ταύτην, ἐμοῦ θανόντος, εἴπερ εὐσεβεῖν
βούλει, πατρώων ὀρκίων μεμνημένος,
προσθοῦ δάμαρτα, μηδ' ἀπιστήσης πατρί·
μηδ' ἄλλος ἀνδρῶν τοῖς ἐμοῖς πλευροῖς ὁμοῦ 1225
κλιθεῖσαν αὐτὴν ἀντὶ σοῦ *λάβῃ ποτέ,
ἀλλ' αὐτός, ὦ παῖ, τοῦτο κήδευσον λέχος.
*πιθοῦ· τὸ γάρ τοι μεγάλα πιστεύσαντ' ἐμοὶ
σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάριν.
- TL. οἷμοι· τὸ μὲν νοσοῦντι θυμοῦσθαι κακόν, 1230
τὸ δ' ὧδ' ὀρᾶν φρονοῦντα τίς ποτ' ἂν φέροι;
- HP. ὡς ἐργασείων οὐδὲν ὦν λέγω θροεῖς.
- TL. τίς γάρ ποθ', ἦ μοι μητρὶ μὲν θανεῖν μόνῃ
μεταίτιος σοὶ *δ' αὖθις ὡς ἔχεις ἔχειν,
τίς ταῦτ' ἂν, ὅστις μὴ 'ξ ἀλαστόρων νοσοῖ, 1235
ἔλοιτο; κρείσσον καμὲ γ', ὦ πάτερ, θανεῖν
ἢ τοῖσιν ἐχθίστοισι συνναίειν ὁμοῦ.

1221 δὴ σ'] Hartung reads δῆτ': Blaydes conj. νυν.—For τέκνον, Wecklein conj. τελεῖν.
1224 προσθοῦ Dindorf: πρόσθου MSS. 1226 ἐμοῖς] ἐμοῖ L, with σ added above
by a later hand. 1226 λάβῃ Elmsley: λάβοι MSS. 1228 τιθοῦ Brunck: τείθου

1221 ἐπισκῆπτω with double acc., like κελεύω τινά τι: so Eur. *I. T.* 701 πρὸς δεξιὰς σε τῆσδ' ἐπισκῆπτω τάδε.

1223 πατρώων ὀρκίων, the oath imposed on thee by thy father.

1224 προσθοῦ, associate with thyself: cp. *O. C.* 404 n.

δάμαρτα. This passage concerning Iolè and Hyllus (1216—1251) was rendered indispensable by the plot, if the poet was to avoid a contradiction which must otherwise have perplexed the spectators.

Iolè figured in legend as the wife of Hyllus. Their son, Κλεοδάτος (called Κλεοδάτης by Theopompus, fr. 30), was mentioned by Hesiod (schol. Ap. Rh. i. 824), and was recorded in the pedigree of the Spartan kings, being the grandfather of Aristodemus (Her. 6. 52, 8. 131). Hyllus and Iolè had also a daughter, Εὐαλχη, known in Messenian story (Paus. 4. 2. 1).

But, in this play, Iolè is the paramour of Heracles, and indirectly the cause of his death. How, then, could Hyllus wed her? His own words (1233—1237) express what a Greek would feel. It was necessary, then, that the marriage should

be imposed upon him by his dying father's inexorable command.

Cp. Apollodorus 2. 7. 7 § 13 ἐντεῖ-
λάμενος Ἰάλλω...τὴν Ἰόλην ἀνδρωθέντα
γῆμαι: as if Hyllus were younger than
Sophocles here imagines him. Ovid, *Met.*
9. 278, of Iolè: *Herculis illam | Imperiis
ihalamoque animoque receperat Hyllus*.
Acc. to Pherecydes, it was for Hyllus,
not for himself, that Heracles had first
asked the hand of Iolè (schol. on v. 354).

1226 f. ἄλλος...ἀντὶ σοῦ: cp. *Al.*
444 οὐκ ἂν τις αὐτ' ἐμαρψεν ἄλλος ἀντ'
ἐμοῦ.—ὁμοῦ, prep. with dat., in the sense
of 'near' (*O. T.* 1007), a specially Attic
use (*Ph.* 1218 Append.).—λάβῃ, in this
command, is clearly right: the mere
wish, λάβοι, would be unsuitable. Cp.
331 n.

1227 ἄλλ' αὐτός, κ.τ.λ.: this third
clause reiterates the sense of the first,
προσθοῦ δάμαρτα: cp. 433 n.—τοῦτο...
λέχος=τοῦτο κῆδος, cogn. acc. to κήδε-
σον ('contract this marriage'): cp. Arist.
Pol. 5. 7. 10 κηδεύειν δὲ τῷ θέλωσιν.—
Not, 'cherish this bride,' as in Eur. *Med.*
888 κηδεύουσιν is said of Medea 'tend-
ing' Jason's new wife.

1228 f. τιθοῦ, not τείθου: it is a

HE. Even so. This, in brief, is the charge that I give thee, my son. When I am dead, if thou wouldest show a pious remembrance of thine oath unto thy father, disobey me not, but take this woman to be thy wife. Let no other espouse her who hath lain at my side, but do thou, O my son, make that marriage-bond thine own. Consent: after loyalty in great matters, to rebel in less is to cancel the grace that had been won.

HY. Ah me, it is not well to be angry with a sick man: but who could bear to see him in such a mind?

HE. Thy words show no desire to do my bidding.

HY. What! When she alone shares the blame for my mother's death, and for thy present plight besides? Lives there the man who would make such a choice, unless he were maddened by avenging fiends?

Better were it, father, that I too should die, rather than live united to the worst of our foes!

most MSS.—*ἐμοί*] Wecklein conj. *μοι*. 1229 *σμηκροῖς*] Blaydes writes *σμηκρόν σ'*.—*πάρῳ*] *πάλαι* Harl. 1230 *τὸ γ'*: *τῶι* L.—*νοσοῦντι*] Wakefield conj. *νοσοῦντα*. 1231 *ὥδ' ὁρᾶν*] Groddeck and Wunder conj. *ὥδε δρᾶν* ('that a sane man should obey such a command'). 1232 *οὐδέν*] *οὐδέν οὐδέν* L, with a line drawn through the first. 1234 *σοὶ δ'* Schaefer: *σοὶ τ'* MSS. 1235 *ταῦτ'*] Fröhlich conj. *τῆνδ'*.—*νοσοῖ* L, with most MSS.: *νοσεῖ* γ. 1236 *ἐλοιτο* L, with most MSS.: *αἰροῖτο* γ. 1237 *ἐχθίστοιςιν* L, with two dots over *ν*.

peremptory summons: cp. 470 n.—*πιστεύσαντ'* = *πιθόμενον*, as in 1251. These are perhaps the only clear examples of *πιστεύω* as = 'to obey,' though *ἀπιστεῖν* as = *ἀπειθεῖν* was frequent.—*ἐμοί*, not *μοι*, because the pron., though it has no strong emphasis, implies, 'to me, your father.' A son's obedience should be complete.—*σμηκροῖς*, dat. of respect: cp. *Ph.* 342 *πρῶγμ',* *ὅτι σ' ἐνέβρισαν*: Eur. fr. 1051 *χρήμασιν λελείμεθα*.—*συνγχεῖ*, obliterates, as if it had been traced in sand: cp. *O. C.* 609 n.

1230 f. *τὸ μὲν νοσοῦντι* κ.τ.λ. Cp. 543 ff. *θυμοῦσθαι μὲν οὐκ ἐπίσταμαι | νοσοῦντι κείνῳ... | τὸ δ' αὖ ξυνοικεῖν τῇδ' ὁμοῦ τίς ἂν γινῇ | δύναίτο...*—*ἄδε... φρονοῦντα*, in a state of mind so deplorable as is argued by the bare suggestion of such a marriage. This is not an 'aside'; but the speaker's amazement precludes a direct reply.

1232 *ὡς ἐργασέων*: cp. *O. T.* 625 *ὡς οὐχ ὑπέξων οὐδὲ πιστεύσων λέγεις*; For the desiderative verb, see *Ph.* 1001 n.

1233 f. *τίς γάρ ποθ'*, the indignant exordium, is immediately followed by the relative clause concerning Iolè, *ἣ* having a causal force,—as we might say, 'What! when she...' etc. Cp. n. on *O. C.* 263 *κἄμογε ποῦ ταῦτ' ἐστίν; οἷτινες βάθρων*

κ.τ.λ. Then, instead of *ταύτην* or *τῆνδε*, as antecedent to *ἣ*, the speaker bitterly says, *ταῦτ'*, 'all this,'—the horrors which, for him, are embodied in Iolè. Cp. *O. T.* 1492 *ἀλλ' ἥρ' ἂν δὴ πρὸς γάμον ἦκη' ἄκμας, | τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα, | τοιαῦτ' ὀνειδὴ λαμβάνων*; It would miserably enfeeble the passage to alter *ταῦτ'*.

The ethic dat. *μοι* implies, 'as I have seen.'—*θανεῖν*, without *τοῦ*: cp. *Ani.* 1173 *αἵτιοι θανεῖν* (n.): *μόνη μεταίτιος* means that she alone shared the blame with Heracles (cp. 260 n.).—*σοὶ δ'* is more probable than *σοὶ τ'* here, where the antithesis is marked.—*ὡς ἔχεις ἔχειν*: Dem. or. 3 § 8 *ἐχόντων ὡς ἔχουσι* *Θηβαίων*: *O. C.* 273 *ἰκόμην ἔν' ἰκόμην*: *O. T.* 1376 n.—*ὅστις μὴ... νοσοῖ*: the optat., on account of *ἐλοιτ'* *ἂν*: the relative clause is equiv. in sense to a protasis, *εἰ μὴ νοσοῖ*: see on *O. C.* 560. For the form *νοσοῖ* (instead of *νοσοῖη*), *Ph.* 895 n.—*ἀλαστόρων*: *O. C.* 788 n. Such a marriage would imply that some *ἄνη* had deranged his mind (*Ani.* 622).

1237 *τοῖσιν ἐχθίστοιςιν*: cp. *O. T.* 366 *τοῖς φίλτατοῖς* (Iocasta): *El.* 594 *ἐχθροῖς γαμείσθαι* (Aegisthus).—*ὁμοῦ* added to *συνναλεῖν*, as in 545 to *ξυνοικεῖν*.

- HP. ἀνὴρ ὃδ' ὥς ἔοικεν οὐ νεμεῖν ἐμοὶ
 φθίνοντι μοῖραν· ἀλλὰ τοι θεῶν ἀρὰ
 μενεῖ σ' ἀπιστήσαντα τοῖς ἐμοῖς λόγοις. 1240
- TL. οἴμοι, τάχ', ὥς ἔοικας, ὥς νοσεῖς φράσεις.
 HP. σὺ γάρ μ' ἀπ' εὐνασθέντος ἐκκινεῖς κακοῦ.
 TL. δαίλαιος, ὥς ἐς πολλὰ τὰπορεῖν ἔχω.
 HP. οὐ γὰρ δικαιοῖς τοῦ φυτεύσαντος κλύειν.
 TL. ἀλλ' ἐκδίδαχθῶ δῆτα δυσσεβεῖν, πάτερ; 1245
 HP. οὐ δυσσέβεια, τοῦμόν εἰ τέρψεις κέαρ.
 TL. πράσσειν ἄνωγας οὖν με πανδίκως τάδε;
 HP. ἔγωγε· τούτων μάρτυρας καλῶ θεούς.
 TL. τοιγὰρ ποήσω κούκ ἀπώσομαι, τὸ σὸν
 θεοῖσι δεικνὺς ἔργον· οὐ γὰρ ἂν ποτε 1250
 κακὸς φανείην σοί γε πιστεύσας, πάτερ.
 HP. καλῶς τελευτᾷς· καπὶ τοῖσδε τὴν χάριν

1238 ἀνὴρ] ἀνὴρ (sic) L.—νεμεῖν Brunck: νέμειν MSS.—Wakefield conj. οὐκ ἐμοὶ νεμεῖ: Hense, οὐ νεμεῖ τινα: Erfurdt, οὐ νεμεῖ πατρί: Mekler, οὐδὰμ' ἂν νέμοι: Nauck, οὐ νεμεῖ πατρός | φθίνοντος ὥραν. 1240 ἀπιστήσαντι L, with a written over the final ι by the first hand. 1241 οἴμοι r: ὡ μοι L.—τάχ' ὥς] In L a letter (perhaps α) has been erased after χ'.—φράσεις MSS.: Axt conj. φανείν: Hermann, φανείν: Subkoff conj. οἴμοι, σαφῶς ἔοικας ὥς νοσεῖς φράσαι. 1242 ἀπ'

1238 f. ὥς ἔοικεν, οὐ νεμεῖν, instead of οὐ νεμεῖ. The verb which ought to have been principal is attracted into the relative clause. Cp. Her. 4. 5 ὥς δὲ Σκύθαι λέγουσι, νεώτατον ἀπάντων ἐθνέων εἶναι (instead of ἐστὶ) τὸ σφέτερον. Id. 6. 137 ὥς δὲ αὐτοὶ Ἀθηναῖοι λέγουσι, δικαίως ἐξελάσαι (instead of ἐξήλασαν). Plat. Sophist. 263 D παντάπασιν, ὥς ἔοικεν, ἢ τοιαύτη σύνθεσις... γίγνεται (instead of γίγνεται) λόγος ψευδής. Id. Philob. 20 D τότε γε μὴν, ὥς οἶμαι, περὶ αὐτοῦ ἀναγκαιότατον εἶναι (instead of ἐστὶ) λέγειν [for εἶναι can hardly depend on the word ἀνάγκη higher up]. Eur. I. T. 52 καθεῖναι (instead of καθῆκε) after ὥς ἔδοξε. But Aesch. Pers. 188 τούτω στάσειν τιν', ὥς ἐγὼ 'δόκουν ὁρᾶν, | τεύχειν, is more complex, as the fusion is between (1) ἐδόκουν (3rd plur.) τεύχειν, and (2) εἰνεύον, ὥς ἐγὼ ἐδόκουν ὁρᾶν. In Latin, too, this natural laxity occurs: Cic. Off. 1. 7 § 22 ut placet Stoicis, quae in terris creantur ad usum hominum omnia creant (instead of creantur).

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1241 ὥς ἔοικας (instead of ὥς ἔοικεν), as in El. 416 so Eur. Helen. 497 ὥς ἐξασιν.—φράσεις with 'show', 'make it clear' (by any means or both). After such words—some violent

Hv. Ah, thou wilt soon show, perhaps, how different
thou art:

HV. Handed down by the High Court.

Hy. But what is the result of the investigation?

Hy. Des. des. ...

HE. I ~~UNDERSTAND~~ THE — IN THIS CASE IS THAT

HE. The miss val

outburst of sadness may be *ἐκστασις*
ἐκστασις, 'to be taken away' and necessarily
 imply speech: *ἐκστασις* *ἐκστασις* *ἐκστασις*
 one eye, of the former *ἐκστασις* 'to be
ἐκστασις *ἐκστασις* *ἐκστασις* *ἐκστασις* *ἐκστασις*
ἐκστασις *ἐκστασις* *ἐκστασις* *ἐκστασις* *ἐκστασις*
 shade of *ἐκστασις* *ἐκστασις* *ἐκστασις* *ἐκστασις*
 it plain enough, which is not in the con-
 jecture *ἐκστασις*—*ἐκστασις* in the *ἐκστασις*
Ant. 681 is *ἐκστασις* *ἐκστασις* *ἐκστασις*

1243 is true. VINE: 1243 is true.

burro-fish. He regards himself as the destroyer of both. The burro-fish is not dangerous for his size. The burro-fish replies that this is a father's pleasure.

SECRET

7524. *Salix purpurea* L. var. *discolor* (L.) K. — shrub
1.5 m. tall. The flowers were
at 1130 m. 10/14/24. 10/14/24.

- HP. ἀνὴρ ὃδ' ὥς ἔοικεν οὐ νεμῖν ἐμοὶ
 φθίνοντι μοῖραν· ἀλλὰ τοι θεῶν ἀρὰ
 μενεί σ' ἀπιστήσαντα τοῖς ἐμοῖς λόγοις. 1240
- ΤΛ. οἴμοι, τάχ', ὥς ἔοικας, ὥς νοσεῖς φράσεις.
 HP. σὺ γάρ μ' ἀπ' εὐνασθέντος ἐκκινεῖς κακοῦ.
 ΤΛ. δειλαιοι, ὥς ἐς πολλὰ τὰπορεῖν ἔχω.
 HP. οὐ γὰρ δικαιοῖς τοῦ φυτεύσαντος κλύειν.
 ΤΛ. ἀλλ' ἐκδιδαχθῶ δῆτα δυσσεβεῖν, πάτερ; 1245
 HP. οὐ δυσσέβεια, τοῦμὸν εἰ τέρψεις κέαρ.
 ΤΛ. πράσσειν ἄνωγας οὖν με πανδίκως τάδε;
 HP. ἔγωγε· τούτων μάρτυρας καλῶ θεούς.
 ΤΛ. τοιγὰρ ποιήσω κούκ ἀπώσομαι, τὸ σὸν
 θεοῖσι δεικνὺς ἔργον· οὐ γὰρ ἂν ποτε 1250
 κακὸς φανείην σοί γε πιστεύσας, πάτερ.
 HP. καλῶς τελευτᾷς· καπὶ τοῖσδε τὴν χάριν

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1241 ὥς ἔοικας (instead of ὥς ἔοικεν), as in El. 516: so Eur. Helen. 497 ὥς εἴπαι. —φράσεις, wilt 'show,' 'make it clear' (by acts, or words, or both). After such words—Hyllus means—some violent

HE. He will render no reverence, it seems, to my dying prayer.—Nay, be sure that the curse of the gods will attend thee for disobedience to my voice.

HY. Ah, thou wilt soon show, methinks, how distempered thou art!

HE. Yea, for thou art breaking the slumber of my plague.

HY. Hapless that I am! What perplexities surround me!

HE. Yea, since thou deignest not to hear thy sire.

HY. But must I learn, then, to be impious, my father?

HE. 'Tis not impiety, if thou shalt gladden my heart.

HY. Dost thou command me, then, to do this deed, as a clear duty?

HE. I command thee,—the gods bear me witness!

HY. Then will I do it, and refuse not,—calling upon the gods to witness thy deed. I can never be condemned for loyalty to thee, my father.

HE. Thou endest well; and to these words, my son,

εὐνασθέντος L (the apostrophe after π is from the first hand): *ἀπενασθέντος* the other MSS., and Ald. 1246 *δυσσέβεια*] *δυσέβεια* L, with a second σ added above by a later hand. 1247 *οὖν*] *δὴ* K. 1249 f. *τὸ σὸν...ἔργον*] Dobree conj. *τὸ σὸν...τοῦργον*: Heimsoeth, *σὸν δὲν...τοῦργον*.—*δεικνύς*] In L the letters *υς* have been made from *οῖς*.—For *θεοῖσι δεικνύς* Hense conj. *θεοῖς διομνύς*.

outburst of madness may be expected. *φράζειν*, 'to declare,' does not necessarily imply speech: Her. 4. 113 *φωνῆσαι μὲν οὐκ εἶχε, οὐ γὰρ συνίεσαν ἀλλήλων, τῇ δὲ χειρὶ ἔφραζε*. Aesch. Ag. 1061 *σὺ δ' ἀντὶ φωνῆς φράζε καρβάνῳ χειρὶ*. There is a shade of mournful irony in *φράσεις* ('make it plain enough'), which is lost in the conjecture *φανείς*.—For the double *-eis*, cp. Ant. 682 *ὣν λέγεις δοκεῖς πέρι*.

1242 *ἀπ' εὐνασθέντος...κακοῦ*, lit., 'from a lulled plague,' i.e., from the repose allowed to me by its subsidence. This is simpler than to understand, 'after the plague had been lulled,' when *ἀπὸ* would be used like *ἐκ* (Theocr. 15. 106 *ἀθανάταν ἀπὸ θνατῆς*).—The *v. l.* *ἀπενασθέντος* would be rather a gen. absolute. *ἀπενάζειν* does not occur.

1243 *ἐς πολλὰ*, 'with regard to' them: cp. n. on 1211.

1244 *κλύειν*: i.e., as to the marriage. The question as to the pyre has been settled (1215).

1245 f. *δυσσεβέειν*. He regards Iolè as virtually the destroyer of both his parents (1233): it is not *εὐσεβής* for him to marry her. Heracles replies that the *supreme* duty is to do a father's pleasure (cp. 1177).

1247 *πράσσειν...πανδίκως*, to do these things 'with full justification,' i.e., as a duty imposed by a father's solemn command.—Others explain, 'command me absolutely': but *πανδίκως* could not mean *παντελῶς*: see on 611.—For the place of *οὖν* in the verse, cp. O. C. 1205, Ph. 121.

1248 *ἔγωγε*, 'that I do'; cp. Ai. 104, 1347, 1365.

1249 f. *ποίησω*. He will marry Iolè. But he will call the gods to witness that it is his father's doing, and not an act of his own choice.—*τὸ σὸν θεοῖσι δακνύς ἔργον*: the *ἔργον* is not, strictly, the marriage itself, but the act of Heracles in prescribing it. Hence the words, 'showing *thy deed* to the gods,' mean properly, 'pleading, before the gods, the constraint which you have put upon me': not, 'protesting that my act in marrying Iolè is really your act.' Accordingly we have *δεικνύς τὸ σὸν ἔργον*, not *δεικνύς τὸ ἔργον σὸν* (*δὲν*). The text has been suspected (cr. n.) only because it has not been fully understood.

1252 π. *καλῶς τελευτῆς*, after threatening disobedience (1230 ff.).—*κάπῃ τοῖσδε*: i.e., crown the promise with the deed. Cp. Ai. 813 *κού λόγῳ δέλω μόνον*!

- ταχείαν, ὦ παῖ, πρόσθες, ὡς πρὶν ἐμπεσεῖν
σπαραγμὸν ἢ τιν' οἴστρον ἐς πυράν με θῆς.
ἄγ' ἐγκονεῖτ', αἵρεσθε· παῦλά τοι κακῶν
αὕτη, τελευτὴ τοῦδε τάνδρὸς ὑστάτη. 1255
- ΤΛ. ἀλλ' οὐδὲν εἶργει σοὶ τελειοῦσθαι τάδε,
ἐπεὶ κελεύεις κάξαναγκάζεις, πάτερ.
- ΗΡ. ἄγε νυν, πρὶν τήνδ' ἀνακινήσαι
νόσον, ὦ ψυχὴ σκληρά, χάλυβος 1260
λιθοκόλλητον στόμιον παρέχουσ',
ἀνάπαυε βοήν, ὡς ἐπίχαρτον
τελέουσ' ἀεκούσιον ἔργον.
- ΤΛ. αἶρετ', ὀπαδοί, μεγάλην μὲν ἐμοὶ
τούτων θέμενοι συγγνωμοσύνην, 1265

1254 με θῆς most MSS., and Ald.: μεθῆς (made by the first hand from μεθείς) L. 1255 τελευτῇ] τελευτῇ (not τελευτῇ) L.—τάνδρὸς L. 1259 νυν γ: νῦν L.—ἀνακινήσαι] Blaydes conj. ἀνακινεῖσθαι. 1260 σκληρά] Blaydes writes σκληροῦ. 1261 λιθοκόλλητον] Welcker conj. λυκοκόλλητον.—παρέχουσ'] L carries over the letters χουσ' to the next verse. The Aldine divides

τάχος γὰρ ἔργου καὶ ποδῶν ἄμ' ἔψεται.—
ταχείαν, adverbial: cp. *O. T.* 617 f.

πρὶν ἐμπεσεῖν κ.τ.λ.: his fear is not so much of the pain, or of increased difficulty for his bearers, but rather of the ill-omened cries which would be wrung from him on the brink of death. See on 1260. —σπαραγμὸν (778)—οἴστρον: a similar combination occurs in Aesch. fr. 163 ἐκ ποδῶν δ' ἄνω | ὑπέρχεται σπαραγμὸς εἰς ἄκρον κᾶρα, | κέντημα λύσσης, σκορπίου βέλος λέγω.

1255 ε. ἄγ' is said to all the bystanders, rather than to Hyllus alone: cp. 821 εδ', n.—ἐγκονεῖτ': cp. *Al.* 811 χωρῶμεν, ἐγκονῶμεν: *ib.* 988 εδ' ἐγκόνει, σύγκαμνε. The derivation of the verb is uncertain: the only part of it used by Homer is ἐγκονέουσai.—αἵρεσθε: this literal sense of the midd. αἵρομαι is much rarer than the figurative; see, however, *El.* 54, *Il.* 20. 247, Eur. *Cycl.* 473.

αὕτη, instead of τοῦτο: cp. *O. C.* 88 ταύτην ἔλεξε παῦλαν (n.). He does not mean, 'this is the rest promised by the oracle' (1170): but merely, 'this is the true release for me.'—τελευτῇ...ὑστάτη, like ἔσχατον τέρμα (Eur. *Andr.* 1081), *extremus finis* (Verg. *G.* 4. 116). He has no presentiment of immortality.

1257 ε. ἀλλ': cp. 1179 n.—οὐδὲν εἶργει like οὐδὲν κωλύει. Cp. 344.—τε-

λειοῦσθαι: cp. *O. C.* 1089 τελειῶσαι: but *El.* 1510 τελεωθέν. Both forms were current in Attic prose.—ἐπεὶ κελεύεις: he again disclaims responsibility: cp. 1247.

1259—1263 As Hyllus spoke the last two verses, he gave a sign to the bearers (964) to come forward and resume their places beside the litter. These five anapaestic lines are spoken by Hercules while that order is being obeyed. Then the words of Hyllus, αἶρετ', ὀπαδοί (1264), mark that the procession is about to move.

1259 ε. ἄγε νυν. Either νυν or νῦν would be fitting here, but the former is better: it refers to the consent of Hyllus. The scholiast read νυν (ἄγε οὖν).

πρὶν ἀνακινήσαι τήνδε νόσον, 'before thou hast aroused this plague,' i.e., 'allowed it to arise,'—by delay. The attacks recur at intervals; and he wishes to reach the pyre speedily (1253). The meaning is not that vehement laments might bring on the pain.

Other views are:—(1) ἀνακινήσαι is intrans., 'be roused.' But this use is unexampled, and cannot safely be inferred from the intrans. ὑποκινεῖν (Her. 5. 106, etc.), or παρακινεῖν as παρακόπτειν, παραπαλεῖν, *delirare*. (2) The subject to the inf. is νόσον, and the object is σε understood. But ἀνακινήσαι clearly refers to

quickly add the gracious deed, that thou mayest lay me on the pyre before any pain returns to rend or sting me.

Come, make haste and lift me! This, in truth, is rest from troubles; this is the end, the last end, of Heracles!

HY. Nothing, indeed, hinders the fulfilment of thy wish, since thy command constrains us, my father.

HE. Come, then, ere thou arouse this plague, O my stubborn soul, give me a curb as of steel on lips set like stone to stone, and let no cry escape them; seeing that the deed which thou art to do, though done perforce, is yet worthy of thy joy!

HY. Lift him, followers! And grant me full forgiveness for this;

thus, παρέχου[σ]. Musgrave conj. προέχουσ': Wecklein writes πρίουσ': Blaydes, δάκνουσ'. **1263** τελέουσ' Billerbeck: τελέως MSS., which may have arisen, Hermann suggests, from a reading τελεῶσαι ἐκούσιον. **1264** αἰρετ' MSS.: χαίρετ' Nauck (giving 1264—1269 to Heracles). **1265** L has συγγνωμοσύνην, with a second γ added above the line by the first hand: not συγγνωμοσύνην, with ν above the first γ, as has been reported.

rousing the pain, not to troubling the mind: cp. 974 μή κινήσης...δδύναν: 979 κάκκινήσεις...νόσον.

ὁ ψυχῇ σκληρά: this phrase has a bad sense in *Ai.* 1361; just as the epithet κρατερόφρων, given to Heracles in *Il.* 14. 324, is applied in *Hes. Op.* 147 to the χάλκειον γένος.—Cp. *Od.* 20. 18 τέτλαθι δὴ κραδίη: Aristophanes parodies such passages, *Ach.* 483 ff. πρόβαινε νῦν, ὦ θυμέ...ἀγε νυν, ὦ τάλαινα καρδία: as Voltaire said of like apostrophes in Corneille, 'nous ne sommes plus dans un temps où l'on parle à son bras et à son âme.'

χάλυβος λιθοκόλλητον στόμιον. This has been explained:—(1) 'A curb of steel, set with sharp stones'—to make it more severe. (2) 'A curb of steel, ornamented with costly stones.' (3) 'A steel clamp for binding stones together.' See Appendix.

I take the words in a way different from any of these. χάλυβος στόμιον, the 'curb of steel,' is, as all agree, the strong self-restraint which is to keep the lips closed. Then λιθοκόλλητον introduces a new image. The lips, thus firmly closed, are set as stone to stone in masonry. Thus the whole phrase means 'A curb of steel, to keep the lips set as stone to stone.' The use of λιθοκόλλητον to describe the effect of the 'curb' has been assisted by the suggestion, in στόμιον, of στόμα.

ἀνάπαυε βόην. Pythagoras said that a dying man,—like one who is putting out

to sea,—should avoid words of ill omen: —κατὰ τὸν ὕστατον καιρὸν παρήγγελλε μὴ βλασφημεῖν, ἀλλ' ὥσπερ ἐν ταῖς ἀναγωγαῖς οἰωνίζεσθαι μετ' εὐφημίας (Iamblich. *Pyth.* § 257).—ὥς with τελέουσ' (fut. part.), marking the intention (cp. 160): ἐπίχαρτον, predicative: ('as being about to do a compulsory deed with a feeling of joy.') The end has been imposed by fate; but it brings victory over pain.

1264—1278 The unanimous tradition assigned verses 1264—1274 to Hyllus. Verses 1275—1278 were given by some to the Chorus, and by others to Hyllus. From the indication in L at v. 1275 (χορὸς γράφεται ἄλλος), and from the schol. there (χορὸς τινὲς ἄλλος), it may be conjectured that the attribution of 1275—1278 to the Chorus was the prevalent one. This was only natural, as the Chorus usually closes the play. A majority of modern editors, however, give vv. 1264—1278 wholly to Hyllus; and they seem right.—See Appendix.

1264 εἰ. ὄπαδοι, 'attendants,' 'followers,'—the men who have come with him from Euboea (964). In *Ant.* 1108 Creon addresses his servants as ὄπαδες.—μεγάλην μὲν ἐμοὶ κ.τ.λ.: the meaning is, 'Pardon me for helping my father to destroy himself; and note that the real cruelty here is that of Zeus, who allows his son to perish thus.'

συγγνωμοσύνην (=συγγνώμην) a word found only here; cp. *Ant.* 151 θέσθαι

μεγάλην δὲ θεῶν ἀγνωμοσύνην
 εἰδότες ἔργων τῶν πρασσομένων,
 οἱ φύσαντες καὶ κληζόμενοι
 πατέρες τοιαῦτ' ἐφορῶσι πάθη.
 τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾷ, 1270
 τὰ δὲ νῦν ἐστῶτ' οἰκτρὰ μὲν ἡμῖν,
 αἰσχρὰ δ' ἐκείνοις,
 χαλεπώτατα δ' οὖν ἀνδρῶν πάντων
 τῷ τήνδ' αἶτην ὑπέχοντι.
 λείπου μὴδὲ σύ, παρθέν', ἐπ' οἴκων, 1275
 μεγάλους μὲν ἰδοῦσα νέους θανάτους,
 πολλὰ δὲ πῆματα καὶ καινοπαθή,
 κούδεν τούτων ὅ τι μὴ Ζεὺς.

1266 f. δὲ r, and Ald.: τε L.—θεῶν L, with most MSS., and Ald.: θεοῖς Vat.: in T ois is written above θεῶν.—Nauck, reading θεοῖς, brackets the words ἀγνωμοσύνην | εἰδότες ἔργων. L. Dindorf wished to delete v. 1267. 1269 ἐφορῶσι πάθη] ἐφορῶσιν Nauck (deleting πάθη). 1270 ἐφορᾷ] Hartung and Blaydes write προορᾷ: Wakefield conj. ἀφορᾷ: Nauck, οἶδεν. 1273 πάντων Ald.: ἀπάντων L, with most MSS.: θανάτους (instead of πάντων) A, R, Harl. 1275 ἐπ' οἴκων schol.

λησμοσύνην.—εἰδότες θεῶν μεγ. ἀγνωμοσύνην ἔργων κ.τ.λ., 'recognising the great harshness of the gods in the deeds,' etc.: for the double gen., cp. Andoc. or. 3 § 33 τὴν ... ἀσφάλειαν ἡμῶν τῆς ἐπαναφορᾶς. For ἀγνωμοσύνη, prop. 'want of considerateness,' cp. Dem. or. 18 § 252 πανταχόθεν μὲν ἂν τις ἴδοι τὴν ἀγνωμοσύνην αὐτοῦ καὶ τὴν βασκανίαν ('unfairness and malevolence'): *ib.* 207 τῇ τῆς τύχης ἀγνωμοσύνη, its 'cruelty.' The like-sounding words end two successive verses, as παρήνεσα and συνήνεσα in *Ph.* 121 f.

For Nauck's reading of this passage, see Appendix.

1268 κληζόμενοι is more than καλούμενοι: it implies invocation and praise: cp. 659.—ἐφορῶσι, *i.e.*, look calmly down upon them; just as in *El.* 825 ταῦτ' ἐφορῶντες | κρύπτουσιν ἔκκηλοι: cp. Aesch. *Ag.* 1270 (Cassandra complains of Apollo) ἐποπτεύσας... | ...καταγελωμένην.

1270—1274 τὰ μὲν οὖν μέλλοντ' κ.τ.λ.: Hyllus means:—'No one, indeed,

commands a view (ἐφορᾷ) of the *future* (and so it is possible that Zeus may yet make some amend); but, as to the *present* situation, it is miserable for us, shameful for Zeus (ἐκείνοις), and supremely cruel for the victim.'

The words τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾷ *unconsciously* foreshadow the apotheosis of Heracles. This is the only hint of it in the play.

χαλεπώτατα δ' οὖν. Here δ' οὖν marks the return to the foremost subject of his thoughts. 'Be the pity or the shame what it may, there can be no doubt who suffers most.' Cp. *Ant.* 688 n.

1275—1278 These four verses are addressed by Hyllus to the leader of the Chorus, and give the signal for moving from the orchestra. With παρθέν', compare ὦ παρθέναι in 211. The Chorus has been silent since 1113; and it seems dramatically right that its silence should be maintained in this last scene. The young maidens of Trachis may well leave

but mark the great cruelty of the gods in the deeds that are being done. They beget children, they are hailed as fathers, and yet they can look upon such sufferings.

No man foresees the future; but the present is fraught with mourning for us, and with shame for the powers above, and verily with anguish beyond compare for him who endures this doom.

Maidens, come ye also, nor linger at the house; ye who have lately seen a dread death, with sorrows manifold and strange: and in all this there is nought but Zeus.

(as a *v. l.*), and T: ἀπ' οἴκων L, with the other MSS.

F. Ritter and others reject these vv.

1276 μέγλους] Subkoff writes μελέους. —ἰδοῦσα made from εἰδοῦσα in L.—νέους θανάτους forms a separate v. in L. 1277 καὶ added by Bentley.—καινοπαθῇ A (γῇ written above), with most MSS., and Ald.: καινοπαγῇ L (with θ above γ), K, Harl. Wecklein writes καινοπαθῇ.

the son of Heracles, at this solemn moment, to sum up the lesson of his father's fate.

If the verses are given to the leader of the Chorus, then παρθέν' will be taken in a collective sense, as referring to the other choreutae; cp. 821 ὦ παῖδες. Prof. Campbell understands a reference to the maidens of the household (105); but this seems less natural. In either case, the singular number would be unusual.

Another view is that παρθέν' means Iolē. But she is not present: and, even if she could be thus summoned forth, her presence would be unfitting.

1278 ἐπ' οἴκων (see cr. n.) is clearly right. ἐπὶ is often thus used with the gen., of position: Plat. *Charm.* 163 B ἐπ' οἰκήματος καθήμενος; Thuc. 4. 118 μένειν ἐπὶ τῆς αὐτῶν.—The Vulg. ἀπ' οἴκων has been explained in three ways, each of which appears untenable:—(1) 'Do not stay behind,—leaving the house,' *i.e.*, 'leave it.' (2) 'Do not fail from the house,'—*i.e.*, 'stay there.' (3) With

παρθέν': 'O maiden from the house, do not stay behind.'

1278 εἰ θανάτους, Deianeira's violent death (for the plur., cp. *O. T.* 497 n.). The bold use of μέγλους is softened by the poetical plur., which brings out the notion of a 'great' or 'awful' calamity. μέγας is often nearly equivalent to δεινός, as in μέγα τι παθεῖν (*Xen. An.* 5. 8. 17), etc.

πῆματα...καινοπαθῇ, the strange and terrible sufferings of Heracles. This adj. does not occur elsewhere: but Aesch. *Theb.* 363 has καινοπήμων as 'new to woe.' (For the bad sense of καινός, cp. 867, 873.) The second part of the compound is akin in sense to πῆμα: cp. 756 n.—The *v. l.* καινοπαγῇ was a prosaic conjecture, suggested by such words as νεοπαγῆς.

1278 With Ζεὺς the schol. supplies ἐπραξεν: but it seems truer to supply ἐστίν. 'There is nothing in all this that is not Zeus': *i.e.*, he is manifested in each and all of these events.

APPENDIX.

11—14 As to the coins of Acarnania (and Ambracia), all later than 300 B.C., on which Acheloüs appears as a man-headed bull, see Barclay Head, *Hist. Numorum*, p. 63. An example of the man-headed bull, probably representing a river-god, occurs on a coin of Laüs (Λαῖος) in Magna Graecia, referable to the latter part of the sixth, or beginning of the fifth, century B.C. : Percy Gardner, *Types of Greek Coins*, pl. 1. no. 10.

With regard to the third shape assumed by Acheloüs,—ἀνδρείω κύτει βούπρωπος,—two views are possible. (1) According to the first and simplest view, which I adopt in the commentary, κύτει means the whole body, and the form intended is a complete human figure, only with the forehead, horns, and ears of an ox. (2) According to the second view, κύτει would have a narrower sense, denoting the human *trunk* without the lower extremities (τὸ ἀπ' αὐχένος μέχρι αἰδοίων κύτος, Arist. *Hist. An.* 1. 8, p. 491 a 29). Mr A. S. Murray has referred me to an incised drawing on an Etruscan bronze mirror, published in the continuation of Gerhard's *Etruskische Spiegel* (v. pl. 66). It shows a figure with a head half-human, half-bovine, and a body which is human down to the hips, but terminates in two serpents, coiled upwards on either side, so that their heads project under the human arms. This figure, Mr Murray thinks, may represent the Acheloüs. His first shape, that of the man-headed bull, and his second, that of the serpent, would thus each contribute an element to his third stage, which is preponderantly human. Mr Murray notices also a vase in Gerhard (*Auserl. Vasenb.*, II. 115),—that to which Mr Ruskin refers in *Stones of Venice*, Vol. 1. Appendix 21. Here Acheloüs has a human head (though with a bull's horns), human shoulders and arms; from the breast downwards he is not a serpent, but a fish.

If it could be assumed that Sophocles, in these verses, was accurately describing a series of transformations represented in some single work of art which he had seen, that would be a reason for interpreting the three successive forms in such a manner that the second should retain some element of the first, and the third of the second. 'An artist,' as Mr Murray observes, 'was bound to retain in each transformation something of the previous stage; otherwise the representation would not have been intelligible.' For this purpose, however, the figure on the Etruscan mirror, blending attributes of ox, man, and serpent, should

be made the *second*, not the *third*; it should be identified with the δράκων, not with the ἀνδρείω κύτει βούπρωρος. The connected series would then be: (1) man-headed bull: (2) human trunk, with half-bovine head, and serpentine ending: (3) human figure, with bovine forehead, horns and ears. But it appears far more probable that Sophocles had no thought of any such link between the forms, though each separate form may have been suggested by some representation in art. He works freely, like the poet of the *Odyssey* in describing the changes of Proteus (4. 456 ff.).

With regard to the double reading here, κύτει βούπρωρος (Strabo), and τύψω βούκρανος (MSS. of Soph.), these points may be noted. (1) κύτει is in the best MSS. of Strabo, though four others have τύψω,—one of these, cod. Mosq. 205 (late 15th cent.), giving κύτει in the marg.: see the Didot ed. of Strabo, by C. Müller and F. Dübner, vol. 2, p. 1008. (2) These editors do not notice βούκρανος as a *v.l.* in Strabo's text; though, acc. to C. H. Tzschucke, who continued the ed. of Strabo by Siebenkees (vol. 4, p. 105), βούκρανος is in one MS. of Strabo, viz., cod. Mosq. 205, with βούπρωρος written over it. (3) κύτει βούπρωρος, as the best attested reading in Strabo, thus rests on older authority than can be proved for τύψω βούκρανος. The latter is just such a variant as might have arisen from a slip of memory on the part of actors; while on the other hand it is not likely to have generated the more exquisite phrase. (4) Either βούπρωρος or βούκρανος could mean, 'with bovine head'; cp. Empedocles 314 f., where βουγενῇ ἀνδρόπρωρα are opposed to ἀνδροφυῇ βούκρανα. But βούπρωρος is much fitter than βούκρανος to express what seems to be the true sense, 'with bovine front.'

29 f.

νύξ γὰρ εἰσάγει
καὶ νύξ ἀπωθεῖ διαδεδεγμένη πόνον.

A modified form of the interpretation given in the commentary is one which governs πόνον, not only by the finite verbs, but also by διαδεδεγμένη. 'Night brings trouble to my heart, and night rids me of trouble only *by inheriting a fresh burden*.' (Pretor.) The objection to this view is, I think, the shifting senses which it requires in πόνον. The phrases εἰσάγει πόνον, ἀπωθεῖ πόνον, refer to the coming and going of *some particular* trouble. One care follows another. But διαδεδεγμένη πόνον could not strictly mean, 'having inherited *a fresh* burden.' The proper sense of the words would be, 'having succeeded to trouble'; *i.e.*, having received it from the preceding night. Thus, as construed with διαδεδεγμένη, πόνον must have a collective sense, denoting that *series* of troubles which the second night continues.

Other interpretations which claim notice are the following. (1) Linwood: 'Nox ubi advenit, mihi sollicitudinem adducit, eademque vicissim [διαδεδεγμένη] ubi abit, curam levat.' That is, only one night is meant: 'Night (at its coming) brings trouble, and (when it departs) *in turn* banishes trouble.' It is enough to observe that διαδεδεγμένη then means no more than *av*: this blot is disguised by *vicissim*. (2) Wecklein: 'The (sleeplessness of) one night brings anxious cares, and (the sleep of) the next night banishes them again.' But the meaning cannot be that

she is anxious only on alternate nights. The point is that one anxiety is always succeeding another. (3) Wunder: 'Night *brings Heracles home*, and (the same) night drives him out again, having succeeded to toil' (*i.e.*, taken up anew the series of his toils). He has no sooner finished one labour than he has to enter upon another. But the present cause of her anxiety is his long absence: the period described in 34 f., τοιοῦτος αἰὼν εἰς δόμους τε καὶ δόμων κ.τ.λ., is over. εἰσάγει and ἀπωθεῖ must then, on Wunder's view, be historic; whereas the context shows that, like τρέφω (28), they are ordinary present tenses. The sense ascribed to ἀπωθεῖ is also forced.

44—48 Wunder's rejection of these five verses is groundless. He sets out from the incorrect assumption that the words ὥδιναι αὐτοῦ in v. 42 refer directly to the δέλτος (as being the cause of her anxiety), and that therefore further mention of the δέλτος in 46—48 is superfluous. He further objects that Deianeira ought not to speak as if her alarm arose merely from the *length* of her husband's absence (44, 45). Then verse 46 repeats the sense of 43. And the whole passage, he urges, is a weak anticipation of 155 ff. The answer is simple. Deianeira is alarmed not merely because the absence of Heracles has been long, but because, as she says, it has now lasted precisely 15 months, thus completing the term fixed by the oracle. Verse 43 expresses a surmise; verse 46 is stronger, and expresses certainty. An allusion to the δέλτος, without further explanation, is natural here, where she communes aloud with her own thoughts, heard only by the Nurse. It is also dramatically effective, as bespeaking the interest of the spectators for the explanation given in 155 ff.

56 f. μάλιστα δ' ὄνπερ εἰκὸς Ὑλλον, εἰ πατρός | νέμοι τιν' ὦραν τοῦ καλῶς πράσσειν δοκεῖν. The difficulty felt as to the words τοῦ καλῶς πράσσειν δοκεῖν has prompted various conjectures. Reiske suggested οὐ κακῶς instead of τοῦ καλῶς. Erfurdt, οὐ καλῶς πράσσειν δοκῶν. Heath, νέμειν τιν' ὦραν τοῦ καλῶς πράσσειν δοκεῖ: and so Wecklein (*Ars Soph.* ctt. p. 36), only with δοκοῖ.

Other critics have proposed still bolder remedies; as Faehse, οὐ καλῶς πράσσειν ὀκνεῖν: Meineke, τοῦ καλῶς πράσσειν, μολεῖν (depending on εἰκός): Nauck, τοῦ καλῶς πεπραγέαι: Dindorf, τόνδ' ὑποστήναι πόνον.

76 ἔλειπε. This imperfect has been explained as implying that the operation of the act continues; *i.e.*, Deianeira still has the tablet. Cp. *Il.* 2. 106 f. Ἀτρεὺς δὲ θηήσκων ἔλιπεν (the sceptre) πολύαρνι Θυέστῃ | αὐτὰρ ὁ αὐτὲ Θυέστ' Ἀγαμέμνονι λείπε φορῆναι. Here λείπε, as distinguished from ἔλιπεν, has been said to imply that Agamemnon still wields the sceptre. So, again, in *Od.* 11. 174, εἰπὲ δέ μοι πατρός τε καὶ νείεος, ὃν κατέλειπον, the imperf. has been regarded as implying that Laertes and Telemachus still lived.

But in *Od.* 11. 86 τὴν ζωὴν κατέλειπον refers to the dead Anticleia. And no theory of this kind applies to *Il.* 22. 226 ἢ δ' ἄρα τὸν μὲν ἔλειπε, κυχίσσατο δ' Ἑκτορα δῖον, where the imperf. differs from the aor. only as meaning, 'proceeded to leave.' The fact seems to be that metrical

- HP. ἀνὴρ ὃδ' ὥς ἔοικεν οὐ νεμεῖν ἐμοὶ
φθίνοντι μοῖραν· ἀλλὰ τοι θεῶν ἀρὰ
μενεῖ σ' ἀπιστήσαντα τοῖς ἐμοῖς λόγοις. 1240
- ΤΛ. οἷμοι, τάχ', ὥς ἔοικας, ὥς νοσεῖς φράσεις.
HP. σὺ γὰρ μ' ἀπ' εὐνασθέντος ἐκκινεῖς κακοῦ.
ΤΛ. δειλαιοι, ὥς ἐς πολλὰ τὰπορεῖν ἔχω.
HP. οὐ γὰρ δικαιοῦς τοῦ φυτεύσαντος κλύειν.
ΤΛ. ἀλλ' ἐκδιδαχθῶ δῆτα δυσσεβεῖν, πάτερ; 1245
HP. οὐ δυσσέβεια, τοῦμὸν εἰ τέρψεις κέαρ.
ΤΛ. πράσσειν ἄνωγας οὖν με πανδίκως τάδε;
HP. ἔγωγε· τούτων μάρτυρας καλῶ θεούς.
ΤΛ. τοιγὰρ ποιήσω κούκ ἀπώσομαι, τὸ σὸν
θεοῖσι δεικνὺς ἔργον· οὐ γὰρ ἂν ποτε 1250
κακὸς φανείην σοί γε πιστεύσας, πάτερ.
HP. καλῶς τελευτᾷς· καπὶ τοῖσδε τὴν χάριν

1238 ἀνὴρ] ἀνὴρ (sic) L.—νεμεῖν Brunck: νέμειν MSS.—Wakefield conj. οὐκ ἐμοὶ νεμεῖ: Hense, οὐ νεμεῖ τινα: Erfurdt, οὐ νεμεῖ πατρί: Mekler, οὐδ' αὖν νέμοι: Nauck, οὐ νεμεῖ πατρός | φθίνοντος ὦραν. 1240 ἀπιστήσαντι L, with a written over the final ι by the first hand. 1241 οἷμοι ι: ὦ μοι L.—τάχ' ὡς] In L a letter

(perhaps α) has been erased after χ'.—φράσεις MSS.: Axt conj. φανεῖς: Hermann, φανείν: Subkoff conj. οἷμοι, σαφῶς ἔοικας ὥς νοσεῖς φράσαι. 1242 ἀτ'

1238 f. ὥς ἔοικεν, οὐ νεμεῖν, instead of οὐ νεμεῖ. The verb which ought to have been principal is attracted into the relative clause. Cp. Her. 4. 5 ὥς δὲ Σκύθαι λέγουσι, νεώτατον ἀπάντων ἐθνέων εἶναι (instead of ἐστὶ) τὸ σφέτερον. Id. 6. 137 ὥς δὲ αὐτοὶ Ἀθηναῖοι λέγουσι, δικαίως ἐξελάσσει (instead of ἐξήλασαν). Plat. Sophist. 263 D παντάπασιν, ὥς ἔοικεν, ἡ τοιαύτη σύνθεσις... γίγνεσθαι (instead of γίγνεται) λόγος ψευδής. Id. Philob. 20 D τὸδε γε μὴν, ὥς οἶμαι, περὶ αὐτοῦ ἀναγκαιότατον εἶναι (instead of ἐστὶ) λέγειν [for εἶναι can hardly depend on the word ἀνάγκη higher up]. Eur. I. T. 52 καθεῖναι (instead of καθῆκε) after ὥς ἔδοξε. But Aesch. Pers. 188 τοῦτω στάσει τιν', ὥς ἐγὼ 'δῶκουν ὄραν, | τεύχειν, is more complex, as the fusion is between (1) ἐδῶκουν (3rd plur.) τεύχειν, and (2) ἔτευχον, ὥς ἐγὼ ἐδῶκουν ὄραν. In Latin, too, this natural laxity occurs: Cic. Offic. 1. 7 § 22 ut placet Stoicis, quae in terris gignantur ad usum hominum omnia creari (instead of creantur).

Paley would get rid of the irregularity by making ὥς exclamatory ('how!'): but this is impossible. The text is clearly

sound, though it has been much suspected (cr. n.).

νεμεῖν...μοῖραν: μοῖρα is the share of respect due to a person: cp. Plat. Crat. 398 C μεγάλην μοῖραν καὶ τιμὴν ἔχει: and O. C. 277 Append. For νεμεῖν, cp. 57 νέμοι...ὦραν.

θεῶν ἀρὰ (like θεῶν Ἐρινύες, Ant. 1075),—the vengeance sent by the gods, in answer to the father's imprecation (1202). In this objective sense, the Curse is itself the agent of retribution: cp. O. T. 418 δεινόπους ἀρὰ: Aesch. Theb. 70 Ἀρὰ τ', Ἐρινὺς πατρός ἡ μεγασθενής: and the Eumenides call themselves Ἀραί (Eum. 417). Sometimes, again, the Ἀρὰ is distinguished from the power which it calls into action: El. 111 πτόνι' Ἀρά, | σεμναί τε θεῶν παῖδες Ἐρινύες. A transition from the latter idea to the former may be seen in O. C. 1375 f., where Oed. summons his own imprecations to be his ξυμμάχους.

1241 ὥς ἔοικας (instead of ὥς ἔοικεν), as in El. 516: so Eur. Helen. 497 ὥς εἴξαι. —φράσεις, wilt 'show,' 'make it clear' (by acts, or words, or both). After such words—Hyllus means—some violent

HE. He will render no reverence, it seems, to my dying prayer.—Nay, be sure that the curse of the gods will attend thee for disobedience to my voice.

HY. Ah, thou wilt soon show, methinks, how distempered thou art!

HE. Yea, for thou art breaking the slumber of my plague.

HY. Hapless that I am! What perplexities surround me!

HE. Yea, since thou deignest not to hear thy sire.

HY. But must I learn, then, to be impious, my father?

HE. 'Tis not impiety, if thou shalt gladden my heart.

HY. Dost thou command me, then, to do this deed, as a clear duty?

HE. I command thee,—the gods bear me witness!

HY. Then will I do it, and refuse not,—calling upon the gods to witness thy deed. I can never be condemned for loyalty to thee, my father.

HE. Thou endest well; and to these words, my son,

εὐνασθέντος L (the apostrophe after π is from the first hand): *ἀπεινασθέντος* the other mss., and Ald.

1246 *δυσσέβεια*] *δυσέβεια* L, with a second σ added above by a later hand.

1247 *οὐν*] *δὴ* K. **1249 f.** *τὸ σὸν...ἔργον*] Dobree conj. *τὸ σὸν...τοῦργον*: Heimsoeth, *σὸν δὲν...τοῦργον*.—*δεικνὺς*] In L the letters *υς* have been made from *οῖς*.—For *θεοῖσι* *δεικνὺς* Hense conj. *θεοῖς* *διαμνὺς*.

outburst of madness may be expected. *φράζειν*, 'to declare,' does not necessarily imply speech: Her. 4. 113 *φωνῆσαι μὲν οὐκ εἶχε, οὐ γὰρ συνίεσαν ἀλλήλων, τῇ δὲ χειρὶ ἔφραζε*. Aesch. *Ag.* 1061 *σὺ δ' ἀντὶ φωνῆς φράζε καρβάνω χειρὶ*. There is a shade of mournful irony in *φράσεις* ('make it plain enough'), which is lost in the conjecture *φανείς*.—For the double *-eis*, cp. *Ant.* 682 *ὣν λέγεις δοκεῖς πέρι*.

1242 *ἀπ' εὐνασθέντος...κακοῦ*, lit., 'from a lulled plague,' i.e., from the repose allowed to me by its subsidence. This is simpler than to understand, 'after the plague had been lulled,' when *ἀπὸ* would be used like *ἐκ* (Theocr. 15. 106 *ἀθανάταν ἀπὸ θανάτου*).—The *v. l.* *ἀπεινασθέντος* would be rather a gen. absolute. *ἀπειναῖν* does not occur.

1243 *ἐς πολλὰ*, 'with regard to' them: cp. n. on 1211.

1244 *κλύειν*: i.e., as to the marriage. The question as to the pyre has been settled (1215).

1245 f. *δυσσεβείν*. He regards Iolē as virtually the destroyer of both his parents (1233): it is not *εὐσεβές* for him to marry her. Heracles replies that the *supreme* duty is to do a father's pleasure (cp. 1177).

1247 *πράσσειν...πανδίκως*, to do these things 'with full justification,' i.e., as a duty imposed by a father's solemn command.—Others explain, 'command me absolutely': but *πανδίκως* could not mean *παντελῶς*: see on 611.—For the place of *οὐν* in the verse, cp. *O. C.* 1205, *Ph.* 121.

1248 *ἔγωγε*, 'that I do'; cp. *Al.* 104, 1347, 1365.

1249 f. *ποιήσω*. He will marry Iolē. But he will call the gods to witness that it is his father's doing, and not an act of his own choice.—*τὸ σὸν θεοῖσι δεικνὺς ἔργον*: the *ἔργον* is not, strictly, the marriage itself, but the act of Heracles in prescribing it. Hence the words, 'showing *thy deed* to the gods,' mean properly, 'pleading, before the gods, the constraint which you have put upon me': not, 'protesting that my act in marrying Iolē is really your act.' Accordingly we have *δεικνὺς τὸ σὸν ἔργον*, not *δεικνὺς τὸ ἔργον σὸν* (*δὲν*). The text has been suspected (cr. n.) only because it has not been fully understood.

1252 f. *καλῶς τελευτᾷς*, after threatening disobedience (1230 ff.).—*κάπῃ τοῖσδε*: i.e., crown the promise with the deed. Cp. *Al.* 813 *κού λόγῳ δείξω μόνον* |

- ταχείαν, ὦ παῖ, πρόσθε, ὡς πρὶν ἐμπεσεῖν
σπαραγμὸν ἢ τιν' οἷστρον ἐς πυράν με θῆς.
ἄγ' ἐγκονεῖτ', αἵρεσθε· παῦλά τοι κακῶν 1255
αὕτη, τελευτὴ τοῦδε τάνδρὸς ὑστάτη.
ΤΛ. ἀλλ' οὐδὲν εἶργει σοὶ τελειοῦσθαι τάδε,
ἐπεὶ κελεύεις κάξαναγκάζεις, πάτερ.
ΗΡ. ἄγε νυν, πρὶν τήνδ' ἀνακινήσαι
νόσον, ὦ ψυχὴ σκληρά, χάλυβος 1260
λιθοκόλλητον στόμιον παρέχουσ',
ἀνάπαυε βοήν, ὡς ἐπίχαρτον
τελέουσ' ἀεκούσιον ἔργον.
ΤΛ. αἶρετ', ὁπαδοί, μεγάλην μὲν ἐμοὶ
τούτων θέμενοι συγγνωμοσύνην, 1265

1254 με θῆς most MSS., and Ald.: μεθῆς (made by the first hand from μεθεῖς) L. 1256 τελευτῇ] τελευτῇ (not τελευτῆς) L.—τάνδρὸς L. 1259 νυν r: νῦν L.—ἀνακινήσαι] Blaydes conj. ἀνακινεῖσθαι. 1260 σκληρά] Blaydes writes σκληροῦ. 1261 λιθοκόλλητον] Welcker conj. λυκοκόλλητον.—παρέχουσ'] L carries over the letters χουσ' to the next verse. The Aldine divides

τάχος γὰρ ἔργου καὶ ποδῶν ἄμ' ἔψεται.—
ταχείαν, adverbial: cp. *O. T.* 617 f.

πρὶν ἐμπεσεῖν κ.τ.λ.: his fear is not so much of the pain, or of increased difficulty for his bearers, but rather of the ill-omened cries which would be wrung from him on the brink of death. See on 1260. —σπαραγμὸν (778)—οἷστρον: a similar combination occurs in Aesch. fr. 163 ἐκ ποδῶν δ' ἄνω | ὑπέρχεται σπαραγμὸς εἰς ἄκρον κᾶρα, | κέντημα λύσης, σκορπίου βέλος λέγω.

1256 ε. ἄγ' is said to all the bystanders, rather than to Hyllus alone: cp. 821 ἴδ', n.—ἐγκονεῖτ': cp. *Al.* 811 χωρῶμεν, ἐγκονῶμεν: *ib.* 988 ἴθ' ἐγκόνει, σόγκαμνε. The derivation of the verb is uncertain: the only part of it used by Homer is ἐγκονέουσai.—αἵρεσθε: this literal sense of the midd. αἵρομαι is much rarer than the figurative; see, however, *El.* 54, *Il.* 20. 247, Eur. *Cycl.* 473.

αὕτη, instead of τοῦτο: cp. *O. C.* 88 ταύτην ἔλεξε παῦλαν (n.). He does not mean, 'this is the rest promised by the oracle' (1170): but merely, 'this is the true release for me.'—τελευτῇ...ὑστάτη, like ἔσχατον τέρμα (Eur. *Andr.* 1081), *extremus finis* (Verg. *G.* 4. 116). He has no presentiment of immortality.

1257 ε. ἀλλ': cp. 1179 n.—οὐδὲν εἶργει like οὐδὲν κωλύει. Cp. 344.—τε-

λειοῦσθαι: cp. *O. C.* 1089 τελειῶσαι: but *El.* 1510 τελεωθέν. Both forms were current in Attic prose.—ἐπεὶ κελεύεις: he again disclaims responsibility: cp. 1247.

1259—1263 As Hyllus spoke the last two verses, he gave a sign to the bearers (964) to come forward and resume their places beside the litter. These five anapaestic lines are spoken by Hercules while that order is being obeyed. Then the words of Hyllus, αἶρετ', ὁπαδοί (1264), mark that the procession is about to move.

1259 ε. ἄγε νυν. Either νυν or νῦν would be fitting here, but the former is better: it refers to the consent of Hyllus. The scholiast read νυν (ἄγε οὖν).

πρὶν ἀνακινήσαι τήνδε νόσον, 'before thou hast aroused this plague,' i.e., 'allowed it to arise,'—by *delay*. The attacks recur at intervals; and he wishes to reach the pyre speedily (1253). The meaning is not that vehement laments might bring on the pain.

Other views are:—(1) ἀνακινήσαι is intrans., 'be roused.' But this use is unexampled, and cannot safely be inferred from the intrans. ὑποκινεῖν (Her. 5. 106, etc.), or παρακινεῖν as = παρακλύπτειν, παραπαλεῖν, *delirare*. (2) The subject to the inf. is νόσον, and the object is σε understood. But ἀνακινήσαι clearly refers to

quickly add the gracious deed, that thou mayest lay me on the pyre before any pain returns to rend or sting me.

Come, make haste and lift me! This, in truth, is rest from troubles; this is the end, the last end, of Heracles!

HY. Nothing, indeed, hinders the fulfilment of thy wish, since thy command constrains us, my father.

HE. Come, then, ere thou arouse this plague, O my stubborn soul, give me a curb as of steel on lips set like stone to stone, and let no cry escape them; seeing that the deed which thou art to do, though done perforce, is yet worthy of thy joy!

HY. Lift him, followers! And grant me full forgiveness for this;

thus, παρέχουσ'. Musgrave conj. προέχουσ': Wecklein writes πρίους': Blaydes, δάκνουσ'. 1263 τελέουσ' Billerbeck: τελέως MSS., which may have arisen, Hermann suggests, from a reading τελεῶσαι ἐκούσιον. 1264 αἶρετ' MSS.: χείρετ' Nauck (giving 1264—1269 to Heracles). 1265 L has συγγνωμοσύνην, with a second γ added above the line by the first hand: not συγγνωμοσύνην, with ν above the first γ, as has been reported.

rousing the pain, not to troubling the mind: cp. 974 μὴ κινήσης...δύναν: 979 κάκκινήσεις...νόσον.

ὁ ψυχὴ σκληρὰ: this phrase has a bad sense in *Ai.* 1361; just as the epithet κρατερόφρων, given to Heracles in *Il.* 14. 324, is applied in Hes. *Op.* 147 to the χάλκειον γένος.—Cp. *Od.* 20. 18 τέτλαθι δὴ κραδίη: Aristophanes parodies such passages, *Ach.* 483 ff. πρόβαινε νῦν, ὦ θυμέ...ἀγε νῦν, ὦ τάλαινα καρδία: as Voltaire said of like apostrophes in Corneille, 'nous ne sommes plus dans un temps où l'on parle à son bras et à son âme.'

χάλυβος λιθοκόλλητον στόμιον. This has been explained:—(1) 'A curb of steel, set with sharp stones'—to make it more severe. (2) 'A curb of steel, ornamented with costly stones.' (3) 'A steel clasp for binding stones together.' See Appendix.

I take the words in a way different from any of these. χάλυβος στόμιον, the 'curb of steel,' is, as all agree, the strong self-restraint which is to keep the lips closed. Then λιθοκόλλητον introduces a new image. The lips, thus firmly closed, are set as stone to stone in masonry. Thus the whole phrase means 'A curb of steel, to keep the lips set as stone to stone.' The use of λιθοκόλλητον to describe the effect of the 'curb' has been assisted by the suggestion, in στόμιον, of στόμα.

ἀνάπαυε βοήν. Pythagoras said that a dying man,—like one who is putting out

to sea,—should avoid words of ill omen: —κατὰ τὸν ὕστατον καιρὸν παρήγγελλε μὴ βλασφημεῖν, ἀλλ' ὥσπερ ἐν ταῖς ἀναγωγαῖσι οὐκ ἐπιτρέπεται μετ' εὐφροσύνης (Iamblich. *Pyth.* § 257).—ὥς with τελέουσ' (fut. part.), marking the intention (cp. 160): ἐπὶ χαρτον, predicative: ('as being about to do a compulsory deed with a feeling of joy.') The end has been imposed by fate; but it brings victory over pain.

1264—1278 The unanimous tradition assigned verses 1264—1274 to Hyllus. Verses 1275—1278 were given by some to the Chorus, and by others to Hyllus. From the indication in L at v. 1275 (χορὸς γράφεται ἄλλος), and from the schol. there (χορὸς τινὲς ἄλλος), it may be conjectured that the attribution of 1275—1278 to the Chorus was the prevalent one. This was only natural, as the Chorus usually closes the play. A majority of modern editors, however, give vv. 1264—1278 wholly to Hyllus; and they seem right.—See Appendix.

1264 α. ὀπαδοί, 'attendants,' 'followers,'—the men who have come with him from Euboea (964). In *Ant.* 1108 Creon addresses his servants as ὀπάδων.—μεγάλην μὲν ἐμοὶ κ.τ.λ.: the meaning is, 'Pardon me for helping my father to destroy himself; and note that the real cruelty here is that of Zeus, who allows his son to perish thus.'

συγγνωμοσύνην (= συγγνώμην) a word found only here; cp. *Ant.* 151 θέσθαι

μεγάλην δὲ θεῶν ἀγνωμοσύνην
 εἰδότες ἔργων τῶν πρασσομένων,
 οἳ φύσαντες καὶ κληζόμενοι
 πατέρες τοιαῦτ' ἐφορῶσι πάθῃ.
 τὰ μὲν οὖν μέλλοντ' οὐδείς ἐφορᾷ, 1270
 τὰ δὲ νῦν ἐστῶτ' οἰκτρὰ μὲν ἡμῖν,
 αἰσχροῖα δ' ἐκείνοις,
 χαλεπώτατα δ' οὖν ἀνδρῶν πάντων
 τῷ τήνδ' ἄτην ὑπέχοντι.
 λείπου μὴδὲ σύ, παρθέν', ἐπ' οἴκων, 1275
 μεγάλους μὲν ἰδοῦσα νέους θανάτους,
 πολλὰ δὲ πῆματα καὶ καινοπαθῆ,
 κοῦδεν τούτων ὅ τι μὴ Ζεύς.

1266 f. δὲ r, and Ald.: τε L.—θεῶν L, with most MSS., and Ald.: θεοῖς Vat.: in T *ois* is written above θεῶν.—Nauck, reading θεοῖς, brackets the words ἀγνωμοσύνην | εἰδότες ἔργων. L. Dindorf wished to delete v. 1267. **1269** ἐφορῶσι πάθῃ] ἐφορῶσιν Nauck (deleting πάθῃ). **1270** ἐφορᾷ] Hartung and Blaydes write προορᾷ: Wakefield conj. ἀφορᾷ: Nauck, οἶδεν. **1273** πάντων Ald.: ἀπάντων L, with most MSS.: θανάτους (instead of πάντων) A, R, Harl. **1275** ἐπ' οἴκων schol.

λῆσμοσύνην.—εἰδότες θεῶν μεγ. ἀγνωμοσύνην ἔργων κ.τ.λ., 'recognising the great harshness of the gods in the deeds,' etc.: for the double gen., cp. Andoc. or. 3 § 33 τὴν ... ἀσφάλειαν ἡμῶν τῆς ἐπιναφορᾶς. For ἀγνωμοσύνη, prop. 'want of considerateness,' cp. Dem. or. 18 § 252 πανταχόθεν μὲν ἂν τις ἴδοι τὴν ἀγνωμοσύνην αὐτοῦ καὶ τὴν βασκανίαν ('unfairness and malevolence'): *ib.* 207 τῇ τῆς τύχης ἀγνωμοσύνη, its 'cruelty.' The like-sounding words end two successive verses, as παρήγεσα and συνήγεσα in *Ph.* 121 f.

For Nauck's reading of this passage, see Appendix.

1268 κληζόμενοι is more than καλούμενοι: it implies invocation and praise: cp. 659.—ἐφορῶσι, *i.e.*, look calmly down upon them; just as in *El.* 825 ταῦτ' ἐφορῶντες | κρύπτουσιν ἑκῆλοι: cp. Aesch. *Ag.* 1270 (Cassandra complains of Apollo) ἐποπτεύσας... | ...καταγελωμένην.

1270—1274 τὰ μὲν οὖν μέλλοντ' κ.τ.λ.: Hyllus means:—'No one, indeed,

commands a view (ἐφορᾷ) of the *future* (and so it is possible that Zeus may yet make some amend); but, as to the *present* situation, it is miserable for us, shameful for Zeus (ἐκείνοις), and supremely cruel for the victim.'

The words τὰ μὲν οὖν μέλλοντ' οὐδείς ἐφορᾷ *unconsciously* foreshadow the apotheosis of Heracles. This is the only hint of it in the play.

χαλεπώτατα δ' οὖν. Here δ' οὖν marks the return to the foremost subject of his thoughts. 'Be the pity or the shame what it may, there can be no doubt who *suffers* most.' Cp. *Ant.* 688 n.

1275—1278 These four verses are addressed by Hyllus to the leader of the Chorus, and give the signal for moving from the orchestra. With παρθέν', compare ὦ παρθένοι in 211. The Chorus has been silent since 1113; and it seems dramatically right that its silence should be maintained in this last scene. The young maidens of Trachis may well leave

but mark the great cruelty of the gods in the deeds that are being done. They beget children, they are hailed as fathers, and yet they can look upon such sufferings.

No man foresees the future; but the present is fraught with mourning for us, and with shame for the powers above, and verily with anguish beyond compare for him who endures this doom.

Maidens, come ye also, nor linger at the house; ye who have lately seen a dread death, with sorrows manifold and strange: and in all this there is nought but Zeus.

(as a *v. l.*), and T: ἀπ' οἴκων L, with the other mss.

F. Ritter and others reject these vv.

1276 μεγάλους] Subkoff writes μελέους. —ἰδοῦσα made from εἰδοῦσα in L.—νέους θανάτους forms a separate v. in L. 1277 καὶ added by Bentley.—καινοπαθῇ A (γῇ written above), with most mss., and Ald.: καινοπαγῇ L (with θ above γ), K, Harl. Wecklein writes κοινοπαθῇ.

the son of Heracles, at this solemn moment, to sum up the lesson of his father's fate.

If the verses are given to the leader of the Chorus, then παρθέν' will be taken in a collective sense, as referring to the other choreutae; cp. 821 ὦ παῖδες. Prof. Campbell understands a reference to the maidens of the household (205); but this seems less natural. In either case, the singular number would be unusual.

Another view is that παρθέν' means Iolè. But she is not present: and, even if she could be thus summoned forth, her presence would be unfitting.

1278 ἐπ' οἴκων (see cr. n.) is clearly right. ἐπὶ is often thus used with the gen., of position: Plat. *Charm.* 163 B ἐπ' οἰκήματος καθημένω; Thuc. 4. 118 μένειν ἐπὶ τῆς αὐτῶν.—The Vulg. ἀπ' οἴκων has been explained in three ways, each of which appears untenable:—(1) 'Do not stay behind,—leaving the house,' *i.e.*, 'leave it.' (2) 'Do not fail from the house,'—*i.e.*, 'stay there.' (3) With

παρθέν': 'O maiden from the house, do not stay behind.'

1278 f. θανάτους, Deianeira's violent death (for the plur., cp. *O. T.* 497 n.). The bold use of μεγάλους is softened by the poetical plur., which brings out the notion of a 'great' or 'awful' calamity. μέγας is often nearly equivalent to δεινός, as in μέγα τι παθεῖν (Xen. *An.* 5. 8. 17), etc.

πήματα...καινοπαθῇ, the strange and terrible sufferings of Heracles. This adj. does not occur elsewhere: but Aesch. *Theb.* 363 has καινοπήμων as='new to woe.' (For the bad sense of καινός, cp. 867, 873.) The second part of the compound is akin in sense to πῆμα: cp. 756 n.—The *v. l.* καινοπαγῇ was a prosaic conjecture, suggested by such words as νεοπαγῆς.

1278 With Ζεὺς the schol. supplies ἐπραξεν: but it seems truer to supply ἐστίν. 'There is nothing in all this that is not Zeus': *i.e.*, he is manifested in each and all of these events.

APPENDIX.

11—14 As to the coins of Acarnania (and Ambracia), all later than 300 B.C., on which Acheloüs appears as a man-headed bull, see Barclay Head, *Hist. Numorum*, p. 63. An example of the man-headed bull, probably representing a river-god, occurs on a coin of Laüs (Λαῖος) in Magna Graecia, referable to the latter part of the sixth, or beginning of the fifth, century B.C. : Percy Gardner, *Types of Greek Coins*, pl. 1. no. 10.

With regard to the third shape assumed by Acheloüs,—ἀνδρείῳ κύτει βούρῳ, —two views are possible. (1) According to the first and simplest view, which I adopt in the commentary, κύτει means the whole body, and the form intended is a complete human figure, only with the forehead, horns, and ears of an ox. (2) According to the second view, κύτει would have a narrower sense, denoting the human *trunk* without the lower extremities (τὸ ἀπ' αὐχένος μέχρι αἰδοίων κύτος, Arist. *Hist. An.* 1. 8, p. 491 a 29). Mr A. S. Murray has referred me to an incised drawing on an Etruscan bronze mirror, published in the continuation of Gerhard's *Etruskische Spiegel* (v. pl. 66). It shows a figure with a head half-human, half-bovine, and a body which is human down to the hips, but terminates in two serpents, coiled upwards on either side, so that their heads project under the human arms. This figure, Mr Murray thinks, may represent the Acheloüs. His first shape, that of the man-headed bull, and his second, that of the serpent, would thus each contribute an element to his third stage, which is preponderantly human. Mr Murray notices also a vase in Gerhard (*Auserl. Vasenb.*, II. 115), —that to which Mr Ruskin refers in *Stones of Venice*, Vol. 1. Appendix 21. Here Acheloüs has a human head (though with a bull's horns), human shoulders and arms; from the breast downwards he is not a serpent, but a fish.

If it could be assumed that Sophocles, in these verses, was accurately describing a series of transformations represented in some single work of art which he had seen, that would be a reason for interpreting the three successive forms in such a manner that the second should retain some element of the first, and the third of the second. 'An artist,' as Mr Murray observes, 'was bound to retain in each transformation something of the previous stage; otherwise the representation would not have been intelligible.' For this purpose, however, the figure on the Etruscan mirror, blending attributes of ox, man, and serpent, should

be made the *second*, not the *third*; it should be identified with the δράκων, not with the ἀνδρείω κύτει βούπρωπος. The connected series would then be: (1) man-headed bull: (2) human trunk, with half-bovine head, and serpentine ending: (3) human figure, with bovine forehead, horns and ears. But it appears far more probable that Sophocles had no thought of any such link between the forms, though each separate form may have been suggested by some representation in art. He works freely, like the poet of the *Odyssey* in describing the changes of Proteus (4. 456 ff.).

With regard to the double reading here, κύτει βούπρωπος (Strabo), and τύπω βούκρανος (MSS. of Soph.), these points may be noted. (1) κύτει is in the best MSS. of Strabo, though four others have τύπω,—one of these, cod. Mosq. 205 (late 15th cent.), giving κύτει in the marg.: see the Didot ed. of Strabo, by C. Müller and F. Dübner, vol. 2, p. 1008. (2) These editors do not notice βούκρανος as a *v.l.* in Strabo's text; though, acc. to C. H. Tzschucke, who continued the ed. of Strabo by Siebenkees (vol. 4, p. 105), βούκρανος is in one MS. of Strabo, viz., cod. Mosq. 205, with βούπρωπος written over it. (3) κύτει βούπρωπος, as the best attested reading in Strabo, thus rests on older authority than can be proved for τύπω βούκρανος. The latter is just such a variant as might have arisen from a slip of memory on the part of actors; while on the other hand it is not likely to have generated the more exquisite phrase. (4) Either βούπρωπος or βούκρανος could mean, 'with bovine head'; cp. Empedocles 314 f., where βουγενή ἀνδρόπρωπα are opposed to ἀνδροφνή βούκρανα. But βούπρωπος is much fitter than βούκρανος to express what seems to be the true sense, 'with bovine front.'

29 f.

νύξ γὰρ εἰσάγει
καὶ νύξ ἀπωθεῖ διαδεδεγμένη πόνον.

A modified form of the interpretation given in the commentary is one which governs πόνον, not only by the finite verbs, but also by διαδεδεγμένη. 'Night brings trouble to my heart, and night rids me of trouble only *by inheriting a fresh burden*.' (Pretor.) The objection to this view is, I think, the shifting senses which it requires in πόνον. The phrases εἰσάγει πόνον, ἀπωθεῖ πόνον, refer to the coming and going of *some particular* trouble. One care follows another. But διαδεδεγμένη πόνον could not strictly mean, 'having inherited a *fresh* burden.' The proper sense of the words would be, 'having succeeded to trouble'; i.e., having received it from the preceding night. Thus, as construed with διαδεδεγμένη, πόνον must have a collective sense, denoting that *series* of troubles which the second night continues.

Other interpretations which claim notice are the following. (1) Linwood: 'Nox ubi advenit, mihi sollicitudinem adducit, eademque vicissim [διαδεδεγμένη] ubi abit, curam levat.' That is, only one night is meant: 'Night (at its coming) brings trouble, and (when it departs) *in turn* banishes trouble.' It is enough to observe that διαδεδεγμένη then means no more than αὐ: this blot is disguised by *vicissim*. (2) Wecklein: 'The (sleeplessness of) one night brings anxious cares, and (the sleep of) the next night banishes them again.' But the meaning cannot be that

she is anxious only on alternate nights. The point is that one anxiety is always succeeding another. (3) Wunder: 'Night brings *Heracles home*, and (the same) night drives him out again, having succeeded to toil' (*i.e.*, taken up anew the series of his toils). He has no sooner finished one labour than he has to enter upon another. But the present cause of her anxiety is his long absence: the period described in 34 f., *τοιοῦτος αἰὼν εἰς δόμους τε καὶ δόμων κ.τ.λ.*, is over. *εἰσάγει* and *ἀπωθεῖ* must then, on Wunder's view, be historic; whereas the context shows that, like *τρέφω* (28), they are ordinary present tenses. The sense ascribed to *ἀπωθεῖ* is also forced.

44—48 Wunder's rejection of these five verses is groundless. He sets out from the incorrect assumption that the words *ὥδιν' αὐτοῦ* in v. 42 refer directly to the *δέλτος* (as being the cause of her anxiety), and that therefore further mention of the *δέλτος* in 46—48 is superfluous. He further objects that Deianeira ought not to speak as if her alarm arose merely from the *length* of her husband's absence (44, 45). Then verse 46 repeats the sense of 43. And the whole passage, he urges, is a weak anticipation of 155 ff. The answer is simple. Deianeira is alarmed not merely because the absence of Heracles has been long, but because, as she says, it has now lasted precisely 15 months, thus completing the term fixed by the oracle. Verse 43 expresses a surmise; verse 46 is stronger, and expresses certainty. An allusion to the *δέλτος*, without further explanation, is natural here, where she communes aloud with her own thoughts, heard only by the Nurse. It is also dramatically effective, as bespeaking the interest of the spectators for the explanation given in 155 ff.

56 f. *μάλιστα δ' ὄνπερ εἰκὸς ὕλλον, εἰ πατὴρ | νέμοι τιν' ὦραν τοῦ καλῶς πράσσειν δοκεῖν*. The difficulty felt as to the words *τοῦ καλῶς πράσσειν δοκεῖν* has prompted various conjectures. Reiske suggested *οὐ κακῶς* instead of *τοῦ καλῶς*. Erfurdt, *οὐ καλῶς πράσσειν δοκῶν*. Heath, *νέμειν τιν' ὦραν τοῦ καλῶς πράσσειν δοκεῖ*: and so Wecklein (*Ars Sorph.* p. 36), only with *δοκοῖ*.

Other critics have proposed still bolder remedies; as Faehse, *οὐ καλῶς πράσσειν ὀκνεῖν*: Meineke, *τοῦ καλῶς πράσσειν, μολεῖν* (depending on *εἰκός*): Nauck, *τοῦ καλῶς πεπραγῆναι*: Dindorf, *τόνδ' ὑποστήναι πόνον*.

76 *ἔλειπε*. This imperfect has been explained as implying that the operation of the act continues; *i.e.*, Deianeira still has the tablet. Cp. *Il.* 2. 106 f. *Ἀτρεὺς δὲ θηήσκων ἔλιπεν* (the sceptre) *πολύαρνι Θυέστῃ* | *αὐτὰρ ὁ αὐτὲ Θυέστ' Ἀγαμέμνονι λείπε φορῆναι*. Here *λείπε*, as distinguished from *ἔλιπεν*, has been said to imply that Agamemnon still wields the sceptre. So, again, in *Od.* 11. 174, *εἰπὲ δέ μοι πατὴρ τε καὶ νῆος, ὃν κατέλειπον*, the imperf. has been regarded as implying that Laertes and Telemachus still lived.

But in *Od.* 11. 86 *τὴν ζωὴν κατέλειπον* refers to the dead Anticleia. And no theory of this kind applies to *Il.* 22. 226 *ἢ δ' ἄρα τὸν μὲν ἔλειπε, κειμήσατο δ' Ἑκτορα δῖον*, where the imperf. differs from the aor. only as meaning, 'proceeded to leave.' The fact seems to be that metrical

convenience had much to do with the epic usage of ἔλειπον, and that, so far as the epic poet consciously distinguished it from ἐλειπον in the examples just quoted, the distinction was simply that the imperf. pictured the *process* of leaving. The Attic poets modelled their usage of ἔλειπον on the epic,—profiting by the metrical convenience, and feeling that they had good warrant: so Aesch. *Ag.* 607 οἶανπερ οὖν ἔλειπε: and more strikingly, Eur. *Andr.* 1205 ὦ φίλος, ἔλειπες ἐν δόμοις μ' ἔρημον.

Brugmann (see my note in the appendix to the *Electra*, p. 213) holds that the imperf. was the old Indogermanic tense of narration, and only gradually gave way to the aor. Cp. Plat. *Phaed.* 57 A ἐτελεύτα: 59 E ἦκε καὶ ἐκέλευε: 60 A κατελαμβάνομεν.

For analogous uses of the imperf. in epic narrative, cp. *Il.* 1. 465 f. (μίστυλλον co-ordinate with ὤπησαν): *ib.* 437 ff. (βαῖνον with βῆ): 2. 43 ff. (βάλλετο with βάλετο): 7. 303 ff. (δῶκε with δίδου): 23. 653 ff. (θῆκεν with τίθει). All these imperfections can be explained as meaning, 'proceeded to' do the act, 'next,' did it.

80 f. Other emendations of εἰς τὸν ὑστερον are, ὡς τὸν ὕστατον (Hermann): εἰτ' ἐς ὑστερον (Blaydes): εἰς τὸ φέρτερον (Wecklein, *Ar.* p. 59): εἰς καλὸν τέλος (G. Wolff): εἰς τὸ καρτερόν (*Ar.* Nauck, 3rd ed., 1864, p. 146).

Wecklein, in his edition, keeps εἰς τὸν ὑστερον, but changes τὸν λοιπὸν ἤδη to χρόνον τὸν ἔνθεν. Nauck would reduce the two verses to one, thus: ἡ τοῦτ' ἀνατλὰς βίον ἐναίων' ἔχειν. Paley proposes to omit v. 80, and to read, ἡ λοιπὸν ἤδη βίον ἐναίων' ἔχειν.

83—85 Bentley was the first to reject v. 84, as most editors now do. Nauck thinks that verses 84, 85 represent one original verse, which was κείνου βίον σώσαντος, ἡ ἐξολώλαμεν. The last word became ἐξολωλότος, and this generated two conjectures. (1) One conjecture assumed that the words κείνου βίον σώσαντος were spurious, and changed them to ἡ πίπτομεν σοῦ πατρός. (2) The other conjecture assumed that ἐξολωλότος was spurious, and changed it to ἡ οἰχόμεσθ' ἄμα.

Canter held that the genuine text was what I believe to have been the original form of the *interpolation*; viz., καὶ (instead of ἡ) πίπτομεν σοῦ πατρός ἐξολωλότος, placed *after* v. 85.

116 f. The reading of the MSS., οὕτω δὲ τὸν Καδμογενῆ τρέφει τὸ δ' αὔξει βίον πολύπονον ὥσπερ πέλαγος | Κρήσιον, has been variously explained. (1) Hermann's earlier version was:—'*ita quasi Creticus quidam pontus Herculem habet, augetque eius labores*': i.e., he made βίον πολύπονον an acc. governed by αὔξει. Afterwards, recognising πολύπονον as a nominative, he rendered:—'*ita quasi Creticus quidam vitae laborum pontus Herculem tenet augetque, scilicet laboribus*: h. e. τὸν Ἡρακλέα τὸ μὲν πολύπονον πέλαγος τρέφει, τὸ δὲ αὔξει.' This is not clear: but *auget laboribus* ought to mean, 'magnifies (glorifies) by labours.' And τρέφει is rendered by *tenet*, 'holds in its midst,' 'surrounds.' Similarly Prof. Campbell renders, 'surrounds and also magnifies.' (2) Paley thinks that βίον πολύπονον is acc., and that τὸ (in τὸ δ' αὔξει) belongs to that acc., and has been separated from it by 'hyper-

thesis.' He understands:—'a sea of troubles attends upon (τρέφει) Heracles, and increases the trouble of his life.' But such 'hyperthesis' of the art. is impossible: τὸ, placed as it is here, can be only a pronoun. (3) Linwood took κύματα as subject to τρέφει, and αὖξει (impossibly) as = *augetur*: 'thus many waves attend upon Heracles, and it (τὸ δέ),—the troublous sea of his life,—is increased.' (4) Shilleto (*ap. Pretor*) proposed to read βίοντον instead of βιότον, and to explain thus:—'there is the likeness of a Cretan sea (ὥσπερ πέλαγος Κρήσιον) in one quarter (the implied τὸ μὲν) surging round the son of Cadmus; while in another (τὸ δ') it swells the many perils of his life.' (5) Blaydes reads τρέφει τι καῦζει: 'so in like manner a troublesome Cretan sea, as it were, of life sustains and strengthens the hero of Thebes.'

144—146 τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκεται
χώροιςιν αὐτοῦ, καὶ νῦν οὐ θάλλπος θεοῦ,
οὐδ' ὄμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ.

The conjectures in v. 145 have been of two classes. (1) Those which alter χώροιςιν αὐτοῦ only. Such are those of Reiske, χώροις ἀνατον: and Hermann, χώροις, ἴν' αὐτοῦ, *sc. ἐστίν, ubi sui iuris est.* (2) Those which alter more. M. Schmidt, χώροιςιν, οὐ καί νῦν. Wunder, χώροις, ἴν' ἀναίνοντος. Wecklein, χώροις, ἴν' αὐτὸ καῖον. Arndt, χώροις, ἴν' αὐτ' οὐκ αἰθίνου (Mekler, αἰθρίου). Musgrave (*inter alia*), χώροις, ἴν' οὐ ψυχῇ νῦν. Blaydes, χώροις, ἴν' οὐ ψυχός νῦν.

166—168 τότ' ἢ θανεῖν χρεῖη σφε τῷδε τῷ χρόνῳ,
ἢ τοῦθ' ὑπεκδραμόντα τοῦ χρόνου τέλος
τὸ λοιπὸν ἤδη ζῆν ἀλμπήτῳ βίῳ.

Dobree, who suspected these three verses, objected to the second and third on the ground that Deianeira is here explaining why she fears the worst; it is inappropriate, therefore, that she should refer to the possibility of a happy issue. ('In utramque partem interpretatur, et recte quidem, Deianira 76—81. Sed hic, ubi omnia pessima ominatur, inepta sunt ista 167—8.' *Adv.* II. p. 39.) But her anxiety arises from the fact that the period of fifteen months has expired. If Heracles had prospered, she might have expected good news ere now. She mentions both interpretations of the oracle, because they are alternative. If it has not been fulfilled in the good sense, then it must have been fulfilled in the other.

Nauck argues that her anxiety has no sufficient cause, if the oracle left her this hope; but the point is that she now doubts whether it is possible to cherish that hope any longer.

Now let us suppose that the three verses, 166—168, have been omitted, as Dobree, Nauck, and Wecklein wish. The sentence then ends with verse 165. And the question arises how vv. 164, 165 are to be construed:—

χρόνον προτάξας, ὡς τρίμηνον ἡνίκα
χώρας ἀπεῖη κἀνιαύσιος βεβώς.

Wecklein would render:—'having prescribed the time, (namely) when he should have been absent *about* (ὡς) three months,' etc. The alter-

native would be a harsh one, viz. to take *ὡς* as *ὅτι*, and to suppose an ellipse of *δέοι γίγνεσθαι ταῦτα* or the like. In any case, if the sentence ended with v. 165, Deianeira would represent Heracles as having said simply,—‘If I do not return at the end of fifteen months, consider me dead, and divide my property.’ What he actually said, according to the traditional text, was: ‘If I do not return at the end of fifteen months, consider me dead, and divide my property; for, at the end of that period, I shall *either* die, *or* enter on a peaceful life.’ Heracles himself says (1171) that he had expected the oracle to be fulfilled in the better sense,—*καδόμενον πράξειν καλῶς*. And Deianeira has already said that the oracle which he communicated to her spoke of these alternatives (79—81). Here, then, where she is giving the Chorus a full account of the situation, it is indispensable that she should refer to both possibilities. The genuineness of verses 166—168 appears not merely from the grammatical context, but from considerations of dramatic fitness.

It may be added that the words in 169, *τοιαῦτ’ ἔφραζε κ.τ.λ.*, would be misleading, if vv. 166—168 did not precede them. Dobree’s remark, that the choral ode which begins at v. 821 shows no knowledge of 166—168, is unwarranted. The phrase in which the Chorus there refers to the purport of the oracle, *ἀναδοχὰν τελεῖν πόνων* (825), suits both the brighter and the darker sense of ‘rest from labour.’

196 f. τὸ γὰρ ποθοῦν ἕκαστος ἐκμαθεῖν θέλων
οὐκ ἂν μεθείτο, πρὶν καθ’ ἡδονὴν κλύειν.

The schol.’s comment is simply, τὸ γὰρ ποθοῦν τὸ ποθούμενον. He understood, then, ‘Each man wishing to learn what is desired by him.’ This interpretation has often been accepted by modern critics. Wunder refers to *O. C.* 1220, arguing that if there τοῦ θέλοντος means τοῦ θελήματος, so here τὸ ποθοῦν could mean τὸ πόθημα, = τὸ ποθούμενον. In *O. C.* 1220 Reiske’s emendation, τοῦ δέοντος, is clearly right. Even, however, if τοῦ θέλοντος were sound, it would be irrelevant. τὸ θέλον, like τὸ βουλόμενον (*Thuc.* 1. 90), would mean properly, ‘that within one which wishes,’—the feeling, not the object, of wish. It would not help to show that τὸ ποθοῦν, the feeling of desire, could stand for τὸ ποθούμενον, the object. Sentences might be framed in which the difference between τὸ ποθοῦν and τὸ ποθούμενον would not affect the general meaning: e.g., τὸ ποθοῦν αὐτῶν καλόν ἐστιν. But here, where the words ἐκμαθεῖν θέλων express the *feeling* of desire, and point distinctly to *its object*, τὸ ποθοῦν could not replace τὸ ποθούμενον.

Two other explanations of the vulgate may be noticed. (1) Hermann rendered 196 thus: ‘*quod plenum est desiderii (populum intelligit) unoquoque rem cognoscere cupiente.*’ That is, τὸ ποθοῦν = ‘the inquisitive crowd,’ and ἕκαστος ἐκμαθεῖν θέλων stands in partitive apposition. Linwood’s view is similar. Shilleto, too, explained τὸ ποθοῦν as = οἱ ποθόντες. This furnishes a simple solution of the grammatical difficulties. But it is hardly conceivable that Sophocles should have used the abstract τὸ ποθοῦν in the sense of ὁ ποθὼν λεώς.

(2) Mr Blaydes suggests that τὸ ποθοῦν may be taken as an accusative, governed by μεθείτο: ‘for each person, wishing to learn, refuses to

part with his desire (to learn).’ But μεθεῖτο would require the genitive, τοῦ ποθοῦντος. We might, indeed, conjecture μεθείη. There can, however, be little doubt that with οὐκ ἂν μεθεῖτο we must understand αὐτοῦ (i.e., τοῦ Δίχα): the whole context shows this.

Emendations of v. 196 have been numerous. That of E. Thomas, τὰ γὰρ ποθεῖν, has been noted in the commentary. The others fall under two classes.

I. Those which retain some part of ποθῶ. (1) Wecklein reads, δὲ γὰρ ποθῶν ἕκαστος ἐκμαθεῖν κυρεῖ, ascribing it to Subkoff. Then οὐκ ἂν μεθεῖτο will govern a *neuter* αὐτοῦ understood. (2) Wecklein in *Ars Soph. em.* p. 26: δὲ γὰρ ποθῶν ἦν πᾶς τις ἐκμαθεῖν θέλων. (3) O. Hense: τὰ γὰρ ποθοῦμεν ὅστις ἐκμαθεῖν θέλει.

A possibility, which I have not seen mentioned, is δὲ γὰρ ποθοῦσ’ ἕκαστος ἐκμαθεῖν θέλων. Instead of θέλοντες...μεθεῖντο, the singular might have come in under the influence of ἕκαστος. Another possibility would be, ὁ γὰρ ποθῶν...θέλων.

II. Other emendations discard the verb ποθῶ altogether. (1) Blaydes: δὲ γὰρ πέπονθ’. (2) F. W. Schmidt: τὰ γὰρ φίλων. (3) Nauck: τὰ γὰρ παρονθ’ ἕκαστος ἐκμαθεῖν ποθῶν. (4) M. Schmidt (*ap.* Wecklein, *Ars* p. 26): ὁθοῦνεχ’ ὧν ἕκαστος ἐκμαθεῖν θέλοι.

322 f. οὐ τὰρα τῷ γε πρόσθεν οὐδὲν ἐξ ἴσου
χρόνῳ διήσει γλώσσαν.

The traditional reading in 323, διοίσει, has been explained as follows. (1) Passow: *linguam in ore movere*: whence Liddell and Scott, ‘set her tongue in motion.’ So Linwood, and Pretor. (2) Neue and Ellendt: ‘will bring out’ the tongue, from between the lips. So Campbell, though doubtfully. (3) Blaydes: ‘will continue to carry the same tongue as hitherto.’ (4) Hermann: ‘will not be different as to speech, but true to her previous behaviour.’

The scholiast has:—ἐὰν αἰδουμένη σε φθέγγηται, κατ’ οὐδὲν ἄρα ἐξ ἴσου τῷ πρόσθεν χρόνῳ προκομίσκειν <ἂν> αὐτῆς τὴν γλῶτταν τὸν γὰρ πρὸ τοῦ χρόνον ἐσιώπα. His text in v. 322, then, was the same as ours; but we cannot be sure whether, in v. 323, it was διοίσει or διήσει that he paraphrased by προκομίσκειν.

The following conjectures may be mentioned. (1) Paley, διοίξει. (2) D. S. Margoliouth: οὐ τὰρα τῷ γε πρόσθεν οὐδὲν ἡξίου | χρόνῳ διορίσαι γλώσσαν ἥτις οὐδαμὰ | προῦφηνεν κ.τ.λ. The ἡξίου is ingenious; but διορίσαι is an impossible word in this context. (3) Hense supposes that v. 322 is mainly an interpolation. He would fuse verses 322 and 323 into one, by reading οὐ τὰρ’ ἀνοίξει γλώσσαν κ.τ.λ. (4) Nauck would do likewise: he suggests ποῦ γὰρ διήσει (or οὐ τὰρα λύσει) γλώσσαν.

419 ἦν ὑπ’ ἀγνοίας ὀρᾶς. In Schneidewin’s conjecture, ἦς σύ γ’ ἀγνοεῖς γονάς, the σύ γ’ comes awkwardly after οὐκουν σὺ ταύτην. Nor is γονάς very near to ὀρᾶς: though it might be suggested that γονάς was first corrupted to σποράν (through the transcriber’s eye wandering to σποράν in 420), and then from σποράν to ὀρᾶς. Still less satisfactory is Reiske’s ἦν ὑπ’ ἀγνοία στέγεις, or Meineke’s ἦν σύ γ’ ἀγνοεῖν λέγεις.

476 ὁ δεινὸς ἕμερος. Those who understand these words to mean merely, 'very' (or 'most') 'potent love,' can appeal to a number of passages in which the article has been similarly regarded as merely strengthening an adjective,—usually δεινός. But these passages do not seem to establish the supposed usage. In all of them the article can be explained as referring to something previously mentioned or implied.

The examples may be divided into two classes. I. Those in which such a reference is manifest. 1. *Ai.* 1226 τὰ δεινὰ ῥήματ', 'those terrible words.' 2. *O. C.* 1392 τὸ δεινὸν μῖσος, 'that terrible hatred.' 3. *Eur. I. T.* 924 τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι; 'those terrible deeds.' II. Examples in which such a reference is less obvious, yet may naturally be supposed. 1. *Ai.* 312 ἔπειτ' ἐμοὶ τὰ δεινὰ ἐπηπείλησ' ἔπη, 'those dread threats (which haunt my memory)': cp. *Ant.* 408 πρὸς σοῦ τὰ δεινὰ ἐκεῖν' ἐπηπειλημένοι. 2. *Ai.* 650 καὶ γὰρ, ὅς τὰ δεινὰ ἐκαρτέρουν τότε, 'who was so wondrously firm then.' 3. *Eur. Ph.* 180 ποῦ δ', ὅς τὰ δεινὰ τῇδ' ἐφυβρίζει πόλει | Καπανεύς; 'those dread vaunts' (of which we have heard). 4. *I. T.* 1366 ὅθεν τὰ δεινὰ πλήγματα ἦν γενεαῖδων,—'those dread blows,'—which the speaker had experienced. 5. *Or.* 1554 τὰ δεινὰ καὶ δραστήρια | διόσσοιν λεόντων, 'the dread and forceful deeds.' 6. *Ar. Ran.* 796 ἐνταῦθα δὴ τὰ δεινὰ κινήσεται, 'that terrible strife'—already indicated.

In the following examples the adjective is not δεινός. The first two of them belong to class I., and the third and fourth to class II. 1. *Ai.* 1107 τὰ σέμν' ἔπη, 'thy proud words.' 2. *Ar. Ran.* 882 νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ, 'that great contest'—already mentioned. 3. *Aesch. Th.* 283 ἀντηρέτας ἐχθροῖσι τὸν μέγαν τρόπον, 'to match the attack of the foe on this great scale' (Verrall)—referring to the previous description of the Argive warriors. 4. *El.* 167 τὸν ἀνήνυτον | οἶτον ἔχουσα κακῶν, 'that endless doom of mine'—indicated in the previous words.

511 παλίντονα. This epithet is given to the bow, not only when strung and bent (*Il.* 8. 266, 15. 443), but also when unstrung (*Il.* 10. 459, *Od.* 21. 11 and 59: *Hom. hymn.* 27. 16). Herodotus describes the Ἀράβιοι of Xerxes as armed with τόξα παλίντονα μακρά (7. 69). Thus it appears that the epithet referred to the form of the bow, and not to its being 'drawn back' in shooting, nor to its 'springing back' after the shot.

Stein, on the passage of Herodotus just noticed, holds that the παλίντονα τόξα there mentioned had a double curve in the direction contrary to that in which the archer bends the bow when shooting, ∪. Thus the πάλιν in the compound,—'back,'—would mean, 'against the direction in which the archer bends the bow'; and this seems to be what the schol. on *Il.* 8. 266, explaining παλίντονα, means by εἰς τοῦπίσω τευόμενα. The effect of such a curvature would be, of course, a great increase in the propelling force of the bow. Another form of the παλίντονον τόξον had a single outward curve, ∪. (See Rich, s. v. 'arcus.')

The ordinary Greek bow, as described in *Il.* 4. 105—126, consisted of two horns, joined in the middle by a straight handle (πήχυς, *Il.* 11. 375). Such a bow would be properly called παλίντονον when the ends of the horns curve outwards.

Schneidewin and others illustrate *παλίντονα* by quoting Attius 545 (Ribbeck) *reciproca tendens nervo equino concita | tela*. But there *reciproca tela* are the arrows which, after having been drawn towards the archer, *dart back* when released from his hand.

520 ἀμφίπλεκτοι κλίμακες. Professor Ridgeway sends the following note:—‘There is no doubt that there was a wrestling trick called κλίμαξ (Hesych. s.v. κλίμακες: Pollux 3. 155 καὶ πλαγιάζειν δὲ καὶ κλιμακίζειν παλαισμάτων ὀνόματα): no ancient writer, however, explains its nature. Hermann cites the passage from Ovid (*Met.* 9. 50—54) where Heracles shakes off the embrace of Acheloüs (who is represented not as a bull but as a horned man) and then with a vigorous push of his hand *protinus avertit tergoque onerosus inhaesit*. Taken in conjunction with this, I am convinced that the famous group of “The



Wrestlers" (*La Lotta*) in the Tribuna at Florence gives the true explanation not only of the term κλίμακες but also of the epithet

ἀμφίπλεκτοι hitherto unexplained. A glance at the illustration will show that Hermann's idea was right. One wrestler has just succeeded in turning aside his opponent (*protinus avertit*) with a vigorous thrust of the hand and is now in the very act of mounting on his back (*tergoque onerosus inhaesit*) in order to lay him prostrate in the dust. As a part of the trick the left leg of the victor is interlocked with the left leg of his rival, the foot of the latter in turn pressing down that of his adversary. We have now a full explanation of the epithet ἀμφίπλεκτοι.'

526 †ἐγὼ δὲ μάτηρ† μὲν οἷα φράζω. The schol. has:—ἐγὼ δὲ μάτηρ μὲν] ἐγὼ φησὶν ἐνδιαθέτως ὥσει μάτηρ λέγω· ἐγὼ παρεῖσα τὰ πολλὰ τὰ τέλη λέγω τῶν πραγμάτων: 'I speak (she says parenthetically) as a mother. Omitting the details, I relate the end of the affair.'

The second of these sentences has plausibly been regarded as distinct in origin from the first, and as a paraphrase of a reading different from that of the traditional text. That reading, it is said, must have contained some word or phrase which the scholiast could represent by τὰ τέλη λέγω τῶν πραγμάτων. The inference is not, in my opinion, by any means a certain one. When we remember how strained, or even absurd, the interpretations found in scholia sometimes are, it seems rash to affirm that a scholiast was incapable of explaining the traditional reading, ἐγὼ δὲ μάτηρ μὲν οἷα φράζω, by τὰ τέλη λέγω τῶν πραγμάτων. The notion in his mind would be that of a mother who, in telling a story to young children, gives them the pith of it, without too many details, such as might confuse or weary them. However, I readily grant that the hypothesis founded upon τὰ τέλη is a natural one. It has prompted the following conjectures:—(1) Hermann (formerly), ἐγὼ δὲ τέρθηρα μὲν οἷα φράζω, 'I tell what the issues (were).' (2) Hartung, ἐγὼ δὲ τὰ τέρματ' οἷα φράζω, 'I relate the end alone.' (3) Wecklein, ἐγὼ δὲ μὲν τέρματ' οἷα φράζω.

The last is the best. But there is still no intelligible connection between this verse, and those which immediately follow it, τὸ δ' ἀμφινείκητον ὄμμα νύμφας | ἐλαινὸν ἀμμένει. The same objection (to speak of no other) applies to Hermann's later reading, ἐγὼ δ' ὁμαρτῇ μὲν οἷα φράζω ('I relate concisely,—*coniunctim et summatim*,—what happened'): and to that of Mr Blaydes, ἐγὼ δὲ ματρὸς κλύουσα φράζω, 'I tell what I heard from her mother.'

562

τὸν πατῶν ἡνίκα στόλον
ξὺν Ἡρακλεῖ τὸ πρῶτον εὖνις ἐσπόμεν.

No emendation yet proposed appears probable. Blaydes writes, with Herwerden, τὸν πατῶν...ἐς δόμον, referring it to Argos. But στόλον would hardly have arisen from ἐς δόμον.

I would rather suggest τὴν πατῶν...ἐς πόλιν (for πατῶς as fem., cp. 478), and suppose that the corruption began through τὴν becoming τὸν under the influence of πατῶν: when ἡνίκα ἐς πόλιν might have become ἡνίκα στόλον.

Hartung re-writes the words thus:—πατρὸς ἡνίκα στόλου δίχα.

The schol. has:—*ἦνίκα οὖν καταλιποῦσα τὸν οἶκον τοῦ πατρὸς ἔρημος ἐπηκολούθησα τῷ Ἡρακλεῖ*. At first sight this paraphrase favours Wecklein's view that a verse, containing the notion *λιποῦσα*, has dropped out after v. 562. But the schol.'s explanation refers, I suspect, to the corrupt variant *πατρῶων...στόλων* found in A (and retained in the Aldine text), and his *καταλιποῦσα* represents the effect of joining *εἰνις* (which he took as = 'bereaved,' not as = 'bride') with that genitive. It is no objection to this view that the sing. *στόλον* occurs in the lemma, and in the earlier part of the schol., which may be from a different hand: *στόλον φησὶ τὸ πλῆθος τῶν ἐν τῇ οἰκίᾳ δούλων τε καὶ ἀδελφῶν*, i.e. 'the household' (= τὸν οἶκον in the schol.'s paraphrase quoted above).

638 f. *ἐνθ' Ἑλλάνων ἀγοραὶ
Πυλάτιδες κλέονται*

The received view has been that the *ἐαρινὴ πυλαία* was held at Delphi, and the *ὁπωρινή* at Anthela. Aeschines (or. 3 § 254) alludes to the *ἐαρινὴ πυλαία* as taking place at the time of the Pythia, that is to say in the month Munychion. That there was an autumn meeting at Anthela is certain: thus Theophrastus, speaking of the white hellebore, which ripens in autumn (*ῥαῖος μετοπώρου*), says that the people about Mount Oeta gather it *πρὸς τὴν πυλαίαν* (*Hist. Plant.* 9. 10. 2). But Hypereides (*Epitaph.* c. 8) proves that then (322 B.C.) the Amphictyons met at Anthela in the spring also. He is speaking of those who fell at Lamia, a few miles N. of Thermopylae. Their valour will be recalled by the Amphictyons, he says, twice a year, when they visit *that region*: *ἀφικνούμενοι δις τοῦ ἐνιαυτοῦ εἰς τὴν πυλαίαν... ἅμα γὰρ εἰς τὸν τόπον ἀθροισθήσονται, καὶ τῆς τούτων ἀρετῆς μνησθήσονται*.—Autumn, no less than spring, synods at Delphi are attested by inscr. of the Macedonian period (Curtius, *Anecd. Delph.* 40, 43, 45). Possibly meetings (not necessarily of the same scope) were held in both places at both seasons. (Cp. Schaefer, *Dem.* III. 2. 343.)

661 f. *τᾶς πειθοῦς παγχρίστῃ
συγκραθεῖς ἐπὶ προφάσει θηρός.* (So the MSS.)

Two classes of conjectures may be distinguished here.

I. Those which retain both *παγχρίστῃ* and *συγκραθεῖς*.

(1) Hermann receives *φάρους* in place of *θηρός*, changes *τᾶς* to *τᾶ*, and construes *πανάμερος* in 660 with *συγκραθεῖς*: 'reconciled to her, for all days to come, by the device (pretext) of Persuasion's well-anointed robe.'

(2) Blaydes reads *τῷ πειθοῦς παγχρίστῃ συγκραθεῖς | πέπλῳ προφάνσει θηρός*, 'having been brought into close contact with Persuasion's well-anointed robe, in accordance with the prediction of the Centaur.' He does not explain how the metre is to be reconciled with that of 653 f.

(3) Campbell, leaving the ms. text unaltered, takes *παγχρίστῃ* as a subst., and *προφάσει* as = 'precept.' 'Steeped in the full anointing of persuasion by the Centaur's precept.'

(4) Pretor reads: *tās peithous pagchriōtē | syngkraiēs parphāsei thērōs*. By *parphāsei* he understands the *influences* of the philtre; 'reconciled by the gentle influences of the Centaur's well-steeped charm.'

(5) Whitelaw, in the Notes to his Translation of Sophocles (p. 438), suggests the dat. *φάρει* (instead of *θηρός*), to agree with *παγχρίστῳ*, while *ἐπὶ προφάσει*, 'under a pretext,' is taken separately:—*i.e.*, 'brought by a pretext under the power of the robe which Persuasion has anointed.' But *θηρός* was less likely to arise from *φάρει* than from *φάρους*.

II. Conjectures which omit *παγχρίστῳ*.

(1) Dindorf, giving *ἐπιπόνων ἀμερῶν* in 654, alters *προφάσει* to *προφάνσει*, and reads: *tās peithous syngkraiēs | — ἐπὶ προφάνσει θηρός*. To fill the lacuna he suggests *ἐμμότοις*,—*ἐμμοτα* (*φάρμακα*) being ointments spread on lint.

(2) Wecklein: *tās peithous syngkraiēs | ἐνδυτοῖς ἐπὶ προφάσει θηρός*, 'brought into contact with the garment of persuasion, through the Centaur's agency,' *i.e.*, on occasion given by him.

836 f. *δεινотάτῳ μὲν ὕδρας προστετακὼς | φάσματι*.—*προστετακὼς* has been regarded as indicating that *φάσματι* has displaced some word denoting the *venom* of the hydra. And this view is apparently confirmed by the schol.: *προσκεκολλημένος τῷ ἰὼ τῆς ὕδρας*. Another schol. has:—*φάσματι τουτέστι τῷ ἱματίῳ τῷ κεχρισμένῳ τῷ φαρμάκῳ τῆς ὕδρας, τουτέστι τῇ χολῇ*. This second scholium suggests, like the first, that the scholiast read, not *φάσματι*, but a word which he could interpret by *φαρμάκῳ* or *ἰῷ*. Suppose, for instance, that this word was *χρίσματι*. The scholiast means that the allusion is to the robe anointed with this *χρίσμα*. Whatever the word may have been, it certainly was not one which directly expressed the idea of 'robe': for then the scholiast could have written at once, *κεχρισμένῳ τῇ χολῇ τῆς ὕδρας*, instead of, *κεχρισμένῳ τῷ φαρμάκῳ τῆς ὕδρας, τουτέστι τῇ χολῇ*.

The following substitutes for *φάσματι* have been proposed.

1. *νόματι*, 'stream,'—the venom which flowed from the hydra. Wunder, who suggests this, refers to Hesychius, *νῆμα· ὕδωρ· ὕφασμα* (a confusion of *νῆμα* with *νᾶμα*). He thinks that here, too, *νόματι* was confused with *νῆματι*, and explained by a gloss *ὕφασματι*, whence *φάσματι*. Hartung adopts *νόματι*. It is certainly the most ingenious emendation hitherto made.

2. *στάγματι*, Wakefield. Cp. Aesch. *Pers.* 612, etc.

3. *χρίσματι*, Blaydes: who also suggests *βάμματι*.

4. *φλέγματι* (inflaming poison), Heimreich. Mekler, in the Teubner ed. of Dindorf (1885), adopts this.

5. *ῥάσματι*, 'moisture' (*ῥαίνω*), Hermann. The word occurs only in Athen. p. 542 c *ῥάσματά τε μύρων ἐπιπτεν ἐπὶ τὴν γῆν*,—quoted from Duris (Δούρις), who wrote in the second half of the 4th cent. B.C.

6. I had thought of *φύρματι*, *i.e.*, the hydra's venom mingled with the Centaur's blood. The word is used by Nicander *Ther.* 723 of what oozes from a poisoned body. But, as the commentary has shown, I believe *φάσματι* to be sound.

839 f. Νέσσου ὑποφόνια δολιόμυθα κέντρ' ἐπιζέσαντα.—The critics whose views are noticed below agree in rejecting Νέσσου as an interpolation.

(1) Hermann reads ὑπόφωνα δολιόμυθα κέντρ' ἐπιζέσαντα, and, in the corresponding place of the strophe (830), ἔτι ποτ' ἔτ' ἐπίπονόν <γ'> ἔχοι θανῶν λατρείαν. The γ' was inserted by Brunck. But here, where it can only emphasise the adjective, it is intolerably weak. Campbell also reads thus, only writing ὑποφόνια δολόμυθα.

(2) Schneidewin: φόνια δολιόμυθα κέντρ' ἐπιζέσαντα, and in 830 ἔτι ποτ' ἔτι πόνων ἔχοι θανῶν λατρείαν. The substitution of ἔτι πόνων for ἔτ' ἐπίπονόν is Wunder's.

(3) Dindorf holds that the words Νέσσου θ' ὑπο in the mss. conceal the word θηρὸς, of which θ' ὑπο was a corruption and Νέσσου an explanation. He further assumes that the two next words in the mss., φοίνια δολόμυθα, are interpolations, 'pro uno adiectivo, quod haud dubie δλόεντα fuit.' Accordingly he reads, θηρὸς δλόεντα κέντρ' ἐπιζέσαντα: and in 830, ποτ' ἔτ' ἐπίπονόν (deleting the ἔτι before ποτ').

(4) Wecklein: φόνια δολιόμυθα κέντρ' ἐπιζέσαντα. In 830 he reads ἔτι ποτ' ἐπίπονόν δέχοιτ' ἄνω [for ἔχοι θανῶν] λατρείαν, omitting the ἔτ' after ποτ'.

853 ff. The traditional text gives:—

ἔρρωγεν παγὰ δακρύων· κέχυται νόσος, ὧ πόποι, οἷον ἀναρσίῳ
οὐπῶ ἀγακλειτὸν Ἡρακλέους ἐπέμολε πάθος οἰκτίσαι.

And in the strophe, vv. 841 ff.,

ὦν αἶδ' ἃ τλάμων ἄοκνος, μεγάλην προσορώσα δόμοις βλάβαν
νέων αἰσούντων γάμων, τὰ μὲν οὐ τι προσέβαλε· τὰ δ' ἀπ' ἀλλόθρου, etc.

Thus the words ὦν αἶδ' ἃ τλάμων ἄοκνος, μεγάλην προσορώσα δόμοις correspond metrically with ἔρρωγεν παγὰ δακρύων· κέχυται νόσος, ὧ πόποι, οἶ- | . So much is certain: there is no doubt as to these portions of the text. Again, the words προσέβαλε, τὰ δ' ἀπ' ἀλλόθρου correspond metrically with ἐπέμολε πάθος οἰκτίσαι: and in neither place is the reading doubtful.

The textual problem is therefore limited to this: How are the words βλάβαν | νέων αἰσούντων γάμων τὰ μὲν οὐ τι to be metrically reconciled with [οἶ]ον ἀναρσίῳ | οὐπῶ ἀγακλειτὸν Ἡρακλέους?

Hermann reads οἷον οὐδ' | ἀναρσίῳ instead of οἷον ἀναρσίῳ | οὐπῶ, and places Ἡρακλέους before, instead of after, ἀγακλειτὸν (which he changes to ἀγάκλαυτον). Thus βλάβαν | νέων αἰσούντων γάμων | τὰ μὲν οὐτι = [οἶ]ον οὐδ' | ἀναρσίῳ Ἡρακλέους | ἀγάκλαυτον.

Campbell follows Hermann, except that he reads οὐκ instead of οὐδ', and retains ἀγακλειτόν.

But the view that Ἡρακλέους is a gloss has prevailed, and with good reason, among recent critics. The emendations which presume this follow one of two methods, as has been noticed in the commentary.

I. To insert a long syllable, beginning with a vowel, before ἀναρσίῳ, and an iambus between οὐπῶ and ἀγακλειτόν. Thus G. H. Müller,

whom Nauck follows, writes: οἶον < ἐξ > | ἀναρσίων οὐπω < ποτ' ἄνδρ' > ἀγακλειτόν = [δόμ]οις βλάβαν | νέων αἰσούντων γάμων τὰ μὲν οὐ τι.

II. To write δόμοισι, with Triclinius, instead of δόμοις, in 842, and to obtain a metrical equivalent for αἰσούντων γάμων by making some addition to οὐπω. Thus Dindorf writes, οὐπω < Ζηνός κέλωρ' >. The word κέλωρ, 'son,' occurs in Eur. *Andr.* 1033. Wecklein writes, οὐπω < θείαν βίαν >. Dindorf's conjecture fails to explain why the gloss Ἡρακλέους is in the genitive case: Wecklein's does explain that; but the words θείαν βίαν could not, without some further definition (such as τοῦδε), denote Heracles. The emendation which I suggest, ἀναρσίων < ὕπ' > οὐπω < τοῦδε σῶμ' > ἀγακλειτόν, at least accounts for Ἡρακλέους (as a gloss on τοῦδε), clears up the construction of ἀναρσίων, and is Sophoclean in respect to the periphrasis with σῶμα.

903 ἔνθα μὴ τις εἰσῶδοι, 'where no one should behold.' The steps by which this construction has grown out of the 'deliberative' may be represented as follows.

(1) οὐκ οἶδεν ὅπου οἰκῇ, 'he does not know where to live.' The clause ὅπου οἰκῇ is 'deliberative': it corresponds with the direct ποῦ οἰκῶ; (subjunct.) 'where am I to live?'

(2) οὐκ ἔχει ὅπου οἰκῇ, 'he has not where to live.' The clause ὅπου οἰκῇ is still properly deliberative, as in no. 1. But it has now come nearer to the character of a final relative clause. And it would be already a final relative clause, if the word τόπον, for instance, were inserted after ἔχει: 'he has not a place in which to live.'

(3) ἔχει ὅπου οἰκῇ, 'he has a place in which to live.' The clause ὅπου οἰκῇ has now lost its original 'deliberative,' or interrogative, character altogether. It has become a final relative clause.

(4) Then comes the further development:—έρχεται ὅπου οἰκῇ, ἦλθεν ὅπου οἰκοίη, ἐκρυψεν ἐαυτὴν ἔνθα μὴ τις εἰσῶδοι, instead of the normal οἰκήσει, ὀψεται.

911 καὶ τὰς ἄπαιδας ἐς τὸ λοιπὸν οὐσίας. (MSS.)

A. The following explanations of the traditional text have been given.

(1) The scholium is as follows:—ἐπεὶ μηκέτι ἐμελλεν παῖδας τίκτειν ἦτοι σχήσειν· ὅτι τοῦ λοιποῦ οὐ γενήσονται συνουσίαι πρὸς τὸν Ἡρακλέα εἰς παιδοποιῖαν· οὐσίας δὲ κοίτας, συνουσίας. It may be that the sentences beginning respectively with ἐπεὶ and ὅτι represent two originally distinct scholia. If so, the monstrous interpretation, according to which οὐσίας stands for συνουσίας, and means 'conjugal intercourse,' belongs to the second scholium only. The first, ἐπεὶ...σχήσειν, may have assumed the literal sense to be, 'her henceforth childless existence.' That sense is, indeed, at once excluded by the plural number: no example has been, or could be, produced in which οὐσίαί refers to a single existence. It would be necessary, for this sense, to alter at least τὰς ἄπαιδας into τῆς ἄπαιδος (depending on δαίμων' l. 910). But at this moment, and under the circumstances in which she is placed, the poet certainly cannot have

intended her to lament that she is not destined to bear any more children.

(2) Prof. Campbell, who keeps τὰς ἄπαιδας οὐσίας, and renders, 'her childless existence,' endeavours to avoid this difficulty by giving a figurative sense to ἄπαιδας. She means that her children (no less than her husband) are *lost to her*; i.e., for ever estranged from her. And ἐς τὸ λοιπὸν can be said, though she is just about to die, because the loss of her children's love 'would not be repaired after her death.' Prof. Campbell further suggests that ἐς τὸ λοιπὸν may be excused on the ground that 'she is speaking to the servants, who know nothing of her intended death, but are ready to sympathise with her in her desolation. She may be imagined saying to them, "Behold, I am a childless woman for evermore!"' That is, ἐς τὸ λοιπὸν might be taken by *them* to mean, 'in my life henceforth'; whereas in her thought it means, 'even beyond the grave.' If this be indeed what the poet meant, it will be admitted that he has chosen a remarkably obscure way of saying it. Nor would such a reference to the loss of her children's affection have any special appropriateness in this context.

(3) Schneidewin notices another interpretation, according to which ἄπαιδας οὐσίας means, *opes quae non augentur*,—ἀτόκους: 'the property which is thenceforth to have no increase.' It does not appear what precise sense was attached to this strange version. Here, again, the plural οὐσίας would be admissible only if several properties were meant, as in Eur. fr. 356 (if the word be sound there), τὰς οὐσίας γὰρ μᾶλλον ἢ τὰς ἀρπαγὰς | τιμᾶν δίκαιον.

B. The proposed emendations are of two classes,—those which retain the word οὐσίας, and those which alter it.

I. 1. Wecklein: τῆς ἀκηδοῦς...οὐσίας (depending on δαίμων' in 910): '(the fortune) of the household which must thenceforth be neglected.' 2. Nauck: τὰς ἀπάτορας...οὐσίας. 3. Hartung: τὰς ἀπάτορας (or -ους)...οὐσίας, 'the household over which she thenceforth resigned the rights of a mistress.' 4. Hermann: τὰς δίπαιδας...οὐσίας, 'the property which will be shared between the children of two marriages,'—viz., between her own children, and a child (by Heracles) whom Iolè will bring forth. (Cp. v. 536.)

II. 1. Reiske: τὰς ἄπαιδας...ἐστίας (plur. for sing., like *focos*). 2. Kolster and Köchly (ap. Hartung, p. 197): παῖδας τ' ἄπαιδας ἐς τὸ λοιπὸν ὡς ἴδοι.

1019 f. σοί τε γὰρ ὄμμα | ἔμπλεον ἢ δι' ἐμοῦ σώζειν. (MSS.)

A. Proposed explanations of the traditional text.

1. Schol.: σὺ δὲ σύλλαβε] σὺ γὰρ νέος εἶ καὶ ὀξύτερόν σοι τὸ ὄμμα πρὸς τὸ σώζειν τὸν πατέρα μᾶλλον ἢ δι' ἐμοῦ.—ἔμπλεον] ὀξύτερον. That is: 'Your eye is *quicker* for the purpose of saving him *than* (that you should need to save him) by my help.' The separate scholium, which also explains ἔμπλεον, not by ὀξύ, but by ὀξύτερον, seems to indicate that it was associated with πλέον, and explained, in some perverse fashion, as a comparative. If this be so, the scholiast's interpretation is really distinct from the following, which obtains the same sense.

1054 πλεῦμονός τ' ἀρτηρίας. In the modern sense, an 'artery' is a blood-vessel, arising directly or indirectly from the heart, and carrying blood away from it, as veins carry blood towards it. The ancients used ἀρτηρία, *arteria*, in various applications; but in all of them the term was associated with the conveyance of *air*. Hence the erroneous derivation from ἀήρ and τηρεῖν. When the name 'arteria' was applied by the ancients to what is now called an 'artery,' the error of taking it for an air-passage arose from the fact that after death the 'arteriae' were found empty, while the veins were filled with blood returning from the heart.

The adjective ἀρτηρίος (ἀρτά-ω, 'to suspend') meant 'fitted for suspending': and the feminine ἀρτηρία was used as a substantive, 'a cord for suspending,'—σειρά, or the like, being understood. Then this term came to be used by physicians in certain figurative senses. (1) The name ἀρτηρία was given to the *windpipe*, regarded as a tube from which the lungs are, as it were, suspended. Hippocrates, the contemporary of Sophocles, uses the word in this sense; and it is the only sense which the word bears in the genuine works of Aristotle. (See Prof. Joseph Mayor's notes on Cicero *De Nat. Deor.* 2. 55 §§ 136, 138: vol. II. of his ed., pp. 256, 262.) Similarly the aorta (ἀορτή, ἀείρω) is so called, as being a tube or cord from which the heart depends. (2) In the plural, ἀρτηρίαι were the *bronchial tubes*: this use, too, is recognised by Hippocrates. After a time it was found convenient to define ἀρτηρία, when it meant the *windpipe*, by a special epithet. The word chosen was τραχεία, because the windpipe is externally 'rough' with rings of cartilage which strengthen it. The phrase ἡ τραχεία ἀρτηρία dates at least from the age of the physician Erasistratus (c. 280 B.C.).

'Arteries' in the modern sense, and veins, are alike called φλέβες by Aristotle. The physician Praxagoras of Cos (c. 310—290 B.C.) has been regarded as the first who had some notion of the true distinction (Sprengel, *Hist. de la Méd.* vol. I. p. 491). But the general conception long continued to be that which Cicero attests, *De Nat. Deor.* 2. 55 § 138, '*Sanguis per venas in omne corpus diffunditur, et spiritus per arterias.*'

The later doctrines of the 'arteriae,' from Galen to Harvey, may be traced in Prof. J. G. McKendrick's article on the 'Vascular System,' *Encycl. Brit.* vol. XXIV. pp. 95 ff. (9th ed.).

THE ORACLE AT DODONA.

1166 M. Constantin Carapanos, when at Jannina in the summer of 1875, heard of some coins having been found in a neighbouring district, among ruins usually identified with Passaron, the chief town of the Molossi in Epeirus. He was thus led to undertake the excavations which finally established the true site of Dodona,—formerly placed by Leake and others on the hill of Kastritza, at the s. end of the Lake of Jannina. The results obtained by M. Carapanos are given in his work, *Dodone et ses ruines* (Paris, 1878).

1. *Site.* Dodona stood in what is now the valley of Tcharacovista, about 11½ miles s.w. of Jannina. It is in the region where the n.e. corner of Thesprotia touched the n.w. corner of Molossia. As Strabo says,

'Dodona is called Thesprotian by the tragedians (Aesch. *P. V.* 831) and Pindar, but afterwards became subject to the Molossi' (7. 7. 4). The total length of the valley from N.W. to S.E. is about $7\frac{1}{2}$ miles; its width varies from about half a mile to about a mile and a quarter. On the E.N.E. side Tcharacovista is divided from the valley of Jannina by hills of which the best-known names are Manoliassa and Cosmira. On the W.S.W., it is overlooked by Mount Olytzika,—famous in the ancient world as Tomāros,—which attains a height of 6500 feet, overtopping all the hills of Lower Epeirus except Pindus. The summit, a bare rock, is furrowed by torrent-courses; below it, the mountain is girdled by a forest of firs.

The height of the valley above sea-level, as given by Carapanos, is 500 mètres, or 1640 feet; the mountains around it are covered with snow during a great part of the year; and it is too cold for the orange or the olive, though both flourish a few miles from it, on the west or the south-east. A climate severer than ordinarily occurs in that latitude ($39^{\circ} 33' N.$) fully justifies the Homeric expression, Δωδώνη δυσχέμερος (*Il.* 2. 750, 16. 234). Aeschylus describes Dodona as surrounded by 'lofty ridges' (αἰπύνων, *P. V.* 830): and Pindar, as the region from which high pasture-lands slope down westward,—Δωδώνῃθεν ἀρχόμενοι πρὸς Ἰόνιον πόρον (*N.* 4. 53). The word πόρον is peculiarly fitting here if Pindar meant 'strait,' and not merely 'sea.' A line drawn westward from Dodona strikes the coast of Epeirus, some thirty miles distant, at a point opposite Corfu.

2. *The remains.* A spur, projecting from the hills on the N.E. side, divides the valley into two parts, a north-western and a south-western, the latter being the larger. At the end of this spur are the ruins of Dodona, which have a southern and eastern aspect. They consist of three principal parts. (1) The ruins of the town form an irregular square on the top of a hill about 100 feet above the valley. (2) Lower down is the theatre, fairly well preserved. (3) South-east of the town is the peribolos, or sacred precinct, an irregular oblong, about 270 yards in length, with an average breadth of 140.

The sacred precinct itself consists of two parts. (1) The north-western part, standing on a plateau thrown out from the hill of the town, contained the Temple of Zeus, the site of which is now occupied by a Christian Church. The length of the temple was (roughly) 44 yards, and its width 22. Two other buildings stood in this part of the precinct; the larger was trapezoid in form; the smaller, nearly square: both were connected, it is supposed, with means of divination employed by the oracle. (2) The other, or south-eastern, part of the sacred precinct formed the *temenos* in the narrower sense. It has an average length of 121 yards, and width of 110. Annexed to it was a polygonal building, sacred, as objects found there show, to Aphroditè.

3. *The Dodonaean cult.* In the traditions concerning the earliest period of Dodona, three facts stand out clearly. It was, from the first, sacred to Zeus, the Hellenic Sky-god. It was 'Pelagic'; in other words, it was, for the Greeks of the historical age, prehistoric. And the central object, the organ of the oracle, was an oak, sacred

to Zeus. Plato refers to Dodona as the earliest example of a tree-oracle (δρυὸς λόγοι, *Phaedr.* p. 275 B).

The aspect in which Zeus, the Sky-father, was more especially worshipped at Dodona was expressed by the epithet *Náios*, the god of streams, and, generally, of water. Acheloüs, as the type of that element, received special honours at Dodona (see n. on *Tr.* 9). In course of time the Dodonaean cult of Zeus became associated with a cult of Dionè, *Διώνη*. This goddess, usually described as a Titanid, daughter of Uranos and Gê, was at Dodona the symbol of the fertilised Earth, answering to Zeus Naïos as the fertilising water-god. She was his wife, *σύνναος* with him; their daughter was Aphroditè, who, as has been mentioned, had a temple in the temenos.

4. *The priests.* In the earlier days, when Zeus alone was worshipped at Dodona, men, not women, were the interpreters of the oracle. This is Strabo's statement (7, p. 329); and it is confirmed,—if, indeed, it was not suggested,—by the *Iliad* (16. 233 ff.), which knows no deity at Dodona but Zeus, whose interpreters, *ὑποφῆται*, are the *Σελλοί*. This name, written *Ἑλλοί* by Pindar (according to Schol. A on the *Iliad*, l.c.), properly denoted a tribe dwelling at and around Dodona, not merely a priesthood or priestly caste. Thus the schol. on *Iliad* 16. 234 defines the *Σελλοί* as *ἔθνος Ἑπειρωτικόν*. And Aristotle (*Meteor.* 1. 14, p. 352 b 2), speaking of 'the ancient Hellas' (*τὴν Ἑλλάδα τὴν ἀρχαίαν*), adds:—*αὕτη δ' ἐστὶν ἡ περὶ τὴν Δωδώνην καὶ τὸν Ἀχελῶνα... ὧκουν γὰρ οἱ Σελλοὶ ἐνταῦθα καὶ οἱ καλούμενοι τότε μὲν Γραικοὶ νῦν δ' Ἕλληνες*. The cognate name, *Ἑλλοπία*, or *Ἑλλοπίη*, is given by Hesiod to the district of Dodona (fr. 156, *ap.* Schol. *Tr.* 1167). The *ὑποφῆται* of Zeus, chosen from among the Selloi, were called *τόμouroi*. This is stated by Strabo (7, p. 329), who derives the name from the mountain, *Τόμαρος* or *Τμάρος*. In *Od.* 16. 403, *εἰ μὲν κ' αἰνήσωσι Διὸς μέγαλοιο θέμιστες*, a *v.l.* for *θέμιστες* was *τόμouroi*, which Strabo prefers. Eustathius notices this variant, and explains it thus:—*Τόμouroi, οἱ ὑπὸ τοῦ ποιητοῦ (Homer) λεγόμενοι ὑποφῆται*. The title *Ναίταρχος*, found in inscriptions at Dodona, may have been borne by the chief of the *Τόμouroi*: but this is uncertain.

5. *The priestesses.* The appointment of priestesses at Dodona dated, according to Strabo (7, p. 329), from the time when the cult of Dionè became associated with that of Zeus:—*κατ' ἀρχὰς μὲν οὖν ἄνδρες ἦσαν οἱ προφητεύοντες... ὕστερον δ' ἀπεδείχθησαν τρεῖς γραιαί, ἐπειδὴ καὶ σύνναος τῇ Διὶ προσαπεδείχθη ἡ Διώνη*. That this date was at least an early one, appears from the tradition that it was anterior to the appointment of Phemonoè, the first recorded *πρόμαντις* at Delphi. The Dodonaean priestesses were called *Πέλειαί* or *Πελειάδες*. Pausanias says, speaking of Sibyls (10. 12. 10): *Φαεννὶς δέ, θυγάτηρ ἀνδρὸς βασιλεύσαντος ἐν Χάοσι, καὶ αἱ Πέλειαί παρὰ Δωδωναίοις, ἐμαντεύσαντο μὲν ἐκ θεοῦ καὶ αὐταί, Σίβυλλαι δὲ ὑπὸ ἀνθρώπων οὐκ ἐκλήθησαν*:—*τὰς Πελειάδας δὲ Φημονόης τε ἐτι προτέρας γενέσθαι λέγουσι καὶ ἄσαι γυναικῶν πρῶτας τὰδε τὰ ἐπη*.

Zeὺς ἦν, Zeὺς ἔστι, Zeὺς ἔσσεται, ὦ μέγαλε Zeῦ.
Γὰ καρπὸν ἀνίει, διὸ κλήζετε ματέρα Γαίαν.

The second verse illustrates the connection between the first institution of these priestesses and the cult of Dionè, the symbol of the fertile earth. So, too, Eustathius (on *Od.* 14. 327) says:—ὕστερον δὲ τρεῖς ἀποδειχθῆναι γραιάς προφήτιδας, ἃς πελείας καλεῖσθαι γλώσση Μολοττῶν, ὡς τοὺς γέροντας πελείους. Compare Strabo's statement (7, frag. 1): φασὶ δὲ καὶ κατὰ τὴν τῶν Μολοττῶν καὶ Θεσπρωτῶν γλῶτταν τὰς γραιάς πελίας καλεῖσθαι καὶ τοὺς γέροντας πελίους, καὶ ἴσως οὐκ ὄρνεα ἦσαν αἱ θρυλούμεναι πελειάδες, ἀλλὰ γυναῖκες τρεῖς περὶ τὸ ἱερὸν σχολάζουσαι.

Here, then, we have one explanation of the name Πέλειαι or Πελειάδες, as applied to the priestesses,—that it meant 'aged women,' being merely another form of πολιαί. Hesychius has πελείους· Κῶροι καὶ οἱ Ἡπειρώται τοὺς γέροντας καὶ τὰς πρεσβύτιδας. The words πέλεια, πελειάς, *palumba*, probably denoted 'the grey dove' (Victor Hehn, *Kulturpflanzen und Hausthiere in ihrem Uebergang aus Asien nach Griechenland*, etc., p. 300, 3rd ed., Berlin, 1877). According to another view, which Stein (on *Her.* 2. 57) prefers, the name was symbolical: these priestesses were called Πελειάδες, 'Doves,' as the Pythia and other priestesses were called Μέλισσαι, with allusion to some sacred legend. A third theory, which may be rejected, supposes that the priestesses were so styled merely because they drew omens from the flight of doves.

The true explanation is to be sought, I should suppose, in a combination of the etymological with the symbolical view. The dove was the sacred bird of Aphroditè; and Aphroditè was worshipped at Dodona as the daughter of Zeus and Dionè. The institution of priestesses is said to have coincided with the introduction of Dionè's cult. Probably, then, the πέλεια was a sacred bird at Dodona from the time at which the priestesses were instituted, or, at any rate, from a time not much later. The priestesses were locally known as πέλειαι or πελιαί, originally in the sense of πολιαί, 'the aged ones.' But Greeks from other parts of Hellas, familiar with the word πέλεια only as meaning 'the grey bird,' the dove, associated the name, as given to the priestesses, with the sacred birds of the temple, the πέλειαι of Aphroditè. And Πέλειαι or Πελειάδες, as the designation of the priestesses, came to be thus explained, even at Dodona, in a symbolical or mystic sense.

Herodotus (2. 55) describes the three Dodonaean priestesses as προμάντιες or ἱρεῖαι, and does not expressly say that they were called Πελειάδες. But the temple-legend which he gives on their authority is significant in this connection. Two 'black doves' flew away from Egyptian Thebes: one came to Dodona,—alighted on an oak,—spoke with a human voice,—and ordered the people to establish an oracle of Zeus: the other 'dove' went to Libya, and similarly founded the oracle of Zeus Ammon. These two 'doves,' Herodotus suggests, were Egyptian women, called 'doves,' because at first 'their utterance was like that of birds' (*i.e.*, unintelligible); the doves 'spoke with a human voice' when they had learned Greek. Now, it should further be noticed that Herodotus makes no direct mention of Σελλοί or τόμουροι: he says merely that the account given by the three priestesses was corroborated by οἱ ἄλλοι Δωδωναῖοι οἱ περὶ τὸ ἱρόν. Evidently the

priestesses were then the representative functionaries of the oracle. The priests were no longer its direct interpreters, but merely ministers of the temple. Accordingly, the sacred bird *πέλεια*, whose introduction was really coeval, or nearly so, with the institution of priestesses, was now connected in their legend with the first establishment of the shrine. The priestesses thus magnified the antiquity of their office, ignoring the earlier period during which the Selloi had furnished the *ὑποφήται*. And, though Herodotus does not expressly attest the name *Πελειάδες* as borne by the priestesses, yet his account tends to confirm the later testimonies; for the interest of the priestesses in the legend of the *πέλεια* becomes all the more intelligible, if it was thus directly linked with their own title.

The number of the *Πελειάδες* is usually given as three. (Her. 2. 55; Ephorus fr. 30, in Müller *Frag. Hist.* II. p. 241; Strabo 7, p. 329; Eustathius on *Od.* 14. 327.) The scholiast on *Tr.* 172 says:—*Εὐριπίδης τρεῖς γεγονέναι φησὶν αὐτάς, οἱ δὲ δύο, καὶ τὴν μὲν εἰς Λιβύην ἀφικέσθαι Θήβηθεν εἰς τὸ τοῦ Ἀμμωνος χρηστήριον, τὴν <δὲ> περὶ τὴν Δωδώνην, ὡς καὶ Πίνδαρος Παιᾶσιν.* In my commentary (on 171 f.) I allude to this schol. as indicating that Pindar agreed with Sophocles in speaking of two *Πελειάδες*. It may be objected:—‘Does the scholium mean anything more than that Pindar, in one or more of his lost paeans, alluded to the same temple-legend which Herodotus gives (2. 55),—viz., that one *dove* founded the oracle at Dodona, and another dove the oracle of Ammon?’ But the scholiast is here expounding the second of two views which he notices,—viz., that by the *Πελειάδες* Sophocles means the *priestesses*, *τὰς ἱερείας γραίας οὔσας*. After saying that Euripides speaks of them (*αὐτάς*) as three in number, he adds that ‘others’ speak of two. One of these ‘others’ is clearly, in the scholiast’s intention, Herodotus, whom he has been quoting for the theory that barbarian women might have been called ‘doves’; and he has omitted to observe that Herodotus speaks of *three* Dodonaean priestesses, though of *two* doves (the Dodonaean and the Libyan). It may well be, then, that the clause in the scholium after *οἱ δὲ δύο*, viz., *καὶ τὴν μὲν...Δωδώνην*, refers to Herodotus; and that Pindar really spoke of two Dodonaean *priestesses*.

It is needless, however, to press this disputable point. Let it be granted that Sophocles is the only authority that can be cited for *two*, instead of *three*, *Peleiades*. That is no reason against understanding him to mean those priestesses. He may have conceived, or may have known, that in the practice of Dodona only two of the three priestesses actually took part in the delivery of responses. The historian Ephorus (c. 350 B.C.), referring to a certain oracle given at Dodona, speaks of ‘the prophetess,’ *τὴν προφήτιν*, though he mentions in the same passage that there were three *προφήτιδες* (fr. 30, Müller *Fragm. Hist.* II. p. 241). Zenobius (2. 84), quoting the same story from Heracleides Ponticus, also uses the singular, *ἡ προφήτις ἡ ἐν Δωδώνῃ*. And so, too, Servius (on *Aen.* 3. 466), referring to Dodona, speaks of ‘anus Pelias nomine.’ The existence of three such priestesses is thus not incompatible with the mention of *one* as announcing the oracle; or of *two*, as in the verse of Sophocles, if the principal prophetess was aided, in some subordinate capacity, by one of her colleagues.

6. *Procedure of the oracle.* The ancient oak, sacred to Zeus, was the principal organ of divination. According to Suidas, *s. v.* Δωδώνη, the branches of the oak moved, emitting a sound, when the person consulting the oracle entered the place in which the oak stood; and the priestesses then spoke, interpreting the signs so given:—εἰσιόντων τῶν μαντευομένων ἐκινεῖτο δῆθεν ἡ δρυς ἡχοῦσα· αἱ δὲ ἐφθέγγοντο, ὅτι τάδε λέγει ὁ Ζεὺς. By ἡχοῦσα may be meant merely the rustling of the leaves, which would well suit the phrase of Sophocles, δρυς πολύγλωσσος. Or some further sound may have been produced artificially. Philostratus (*Imag.* 2. 33) describes the oak as hung with στέμματα. These symbolised its character as a μάντις: for it is always the oak itself which is described as uttering the oracle, though its language requires to be interpreted by the προφήτιδες. So Lucian *Amor.* 31 ἡ ἐν Δωδώνῃ φηγὸς... ἱερὰν ἀπορρήξασα φωνήν. Steph. Byz. *s. v.* Δωδώνη: Φηγωναίε (Ζεῦ), ἐπεὶ ἐν Δωδώνῃ πρῶτον φηγὸς ἐμαντεύετο.

There is thus a very strong probability that Sophocles, when he described the oak as speaking δισσῶν ἐκ Πελειάδων, meant, 'by the mouth of the two Peleïades.' Other explanations of his words are the following.

(1) 'By the agency of two doves.' That is, signs derived from doves, by their mode of flight or otherwise, were combined with the signs from the oak. I cannot find any good evidence for this. In Paus. 7. 21. 2, αἱ πέλειαι καὶ τὰ ἐκ τῆς δρυὸς μαντεύματα μετέχουν μάλιστα ἐφαίνετο ἀληθείας, the reference may well be to the priestesses, whom he calls πέλειαι as well as πελειάδες (10. 12. 10). One of the scholia on *Tr.* 172 vaguely says that two doves 'sat on the oak, and gave oracles' (ἐμαντεύοντο)—merely an inaccurate reminiscence, I should think, of Her. 2. 55.

(2) 'From between two doves.' That is, a symbolical dove, of stone or metal, stood on either side of the sacred oak. Philostratus (*Imag.* 2. 33) describes a picture which represented a golden dove as perched on the oak at Dodona, and as connected, in some way which he does not define, with the giving of the oracle: ἡ μὲν χρυσὴ πέλεια ἔτ' [ἐστίν?] ἐπὶ τῆς δρυὸς, ἐν λογίοις ἡ σοφὴ καὶ χρησμοῖς [vulg. χρησμοί], οὗς ἐκ Διὸς ἀναφθέγγεται. But Philostratus wrote in the third century A.D. The 'golden dove' probably dated only from the revival at Dodona in early Imperial times (see Carapanos, p. 172): it would hardly have escaped the pillage suffered by Dodona in the third, and in the first, century B.C. Nor can reliance be placed on the vague words of the scholiast, probably founded on the poet's phrase, ὑπεράνω τοῦ ἐν Δωδώνῃ μαντείου δύο ἦσαν πέλειαι δι' ὧν ἐμαντεύετο ὁ Ζεὺς, ὡς Ἀπόλλων ἀπὸ τρίποδος.

Neither of these interpretations has nearly so much to commend it as that which takes Πελειάδων to mean priestesses. This view does not, of course, exclude the supposition that doves, living or artificial, were kept near the sacred oak. It is also possible, or even probable, that such doves played some part in the oracular ritual.

Besides the oak, other sources of divination were used at Dodona. One was the sound given by a bronze λέβης (basin), when struck by a metallic whip in the hand of a small figure above it; or by a series of such λέβητες, so placed that, when one of them was struck, the sound

was prolonged through the rest. Hence Δωδωναῖον χαλκεῖον was a proverb for garrulity (Suidas s. v.). We hear also of a fountain, near the oak, whose murmurs were oracular (Plin. *H. N.* 2. 103, etc.): and of *sortes*, lots drawn from a vessel (Cic. *De Divin.* 1. 34. 76).

As to the mode of delivering the oracle's responses, Sophocles assumes that the practice at Dodona was the same which prevailed at Delphi and elsewhere. That is, the response was given orally, and the person to whom it was given wrote it down (1167). Here Sophocles is confirmed by a writer of the fourth century B.C., Ephorus, in a passage cited above (p. 205, l. 14). But in later times the visitors to Dodona wrote down their questions, and gave these to the priestesses; who returned written answers. The formula ἐπερωτῶντι τὸ κοινὸν τῶν * Δία Νῆον καὶ Διώναν is one which occurs on the leaden plates found by Carapanos (pp. 68—82). Such a proceeding implies the first conditions of decline for an oracle—a less quick-witted administration, and a more critical public.

The temple at Dodona, with the exception of the cella, was destroyed about 220 B.C. by the Aetolians, in revenge for the Epeirots having joined the Achaean League. In 88 B.C. the place was pillaged by the Thracians whom Mithridates had sent into Epeirus. In the second and third centuries of the Christian era, Dodona enjoyed a transitory revival of its old fame.

1260 χάλυβος λιθοκόλλητον στόμιον. (1) The interpretation, 'a curb of steel, set with pieces of stone,' has not been supported by any proof that a steel curb was ever furnished with teeth of stone. The passages adduced refer merely to curbs made with jagged edges, or teeth, of iron or steel. Thus Pollux (10. 65) quotes στόμια πριονωτά from Aristophanes (fr. 139). According to Servius on Verg. *Geo.* 3. 208 (*duris parere lupatis*), 'lupata' were so called 'a lupinis dentibus, qui inaequales sunt.' Cp. Plut. *Mor.* p. 641 F ἵππους λυκοσπάδας οἱ μὲν ἀπὸ τῶν χαλινῶν τῶν λύκων ἔφασαν ὠνομάσθαι, διὰ τὸ θυμοειδὲς καὶ δυσκάθεκτον οὕτω σωφρονιζομένους. This severe kind of bit was used, it appears, in breaking fiery colts. λύκος, as a Greek name for it, seems not to occur before Plutarch. Whether it was borrowed from *lupatum*, or *vice versa*, we do not know. Welcker's conjecture, λυκοκόλλητον,—i.e., 'provided with the sharp teeth of a λύκος,'—is very improbable.

(2) Another interpretation of λιθοκόλλητον is, 'set with precious stones.' Reference is made to Nonnus 32. 122 εὐλαΐγγας τε χαλινούς. Similarly λιθοκόλλητος occurs as an epithet of χιτῶν (Callixenus ap. Athen. p. 200 B). But, if such ornamentation was ever applied to curbs by Greeks of the 5th century B.C., it must at least have been very exceptional; and in any case such an epithet would be wholly out of place here.

(3) Hermann's rendering is *ferreum saxorum frenum*. He means a *ferrea compages*, or iron clamp, used for binding stones together.

The scholia recognise the word λιθοκόλλητον, but give no light. One scholiast takes χάλυβος with ψυχή, and στόμιον as = στόμα: 'allowing thy mouth to be closed, as the mouth of a well is closed with a stone' (ὥσανεὶ στόμα φρέατος λίθῳ κεκολλημένον).

1264—1278 (1) Among the editors who give these verses wholly to Hyllus are Hermann, Dindorf, Wunder, Wecklein, Paley, Pretor. Blaydes agrees with them in his text; but in his commentary holds that vv. 1275—1278 belong to the Chorus.

(2) Brunck and Campbell give 1264—1274 to Hyllus, and 1275—1278 to the Chorus. And this, to judge from L (see commentary), was once the prevalent opinion.

(3) Nauck holds a singular view. He eliminates Hyllus altogether. Verses 1259—1269 are given by him to Heracles, and verses 1270—1278 to the Chorus: but he brackets 1275—1278 as spurious.

His reasons for giving Heracles not only 1259—1263, but also 1264—1269, is merely that *ὁπαδοί* in 1264 must mean the followers of *Heracles*, and that therefore Heracles, not Hyllus, must be the speaker. But, seeing that the men have come with Hyllus from Euboea, why should not Hyllus address them as *ὁπαδοί*, although his father had previously been their leader? And Nauck's view further requires the unhappy change of *αἶψα* into *χαίψα*. Then he gives 1270—1274 to the Chorus, and to Hyllus, merely on the ground of general tenour: but obviously the reproach to the gods (*αἰσχρὰ δ' ἐκείνοις*) comes better from the son of Heracles than from the Chorus.

The touch-stone of Nauck's theory is the word *ἐμοί* in 1264. If *συγγνωμοσύνην* means 'pardon,' then *ἐμοί* must mean Hyllus. Accordingly Nauck is driven to a rendering of *συγγνωμοσύνην* which is not merely strange and forced, but must be pronounced impossible. He deletes the words *ἀγνωμοσύνην εἰδότες ἔργων*, reads *θεοῖς* instead of *θεῶν*, and takes *συγγνωμοσύνην* to mean *μαρτυρίαν*: 'bearing strong witness to me and to the gods.' He quotes Thuc. 2. 74 *ἐγγνώμονες δὲ ἔστω*: but those words mean, 'consent'; not, 'be witnesses,'—which is expressed a little earlier in the same passage by *ἐννίστορες ἔστω*.

(4) Bergk proposes the following distribution:—1259—1263, Heracles: 1264—1269, Hyllus: 1270—1278, Chorus. (See his edition, p. lx.)

(5) Dindorf thinks that the play originally ended with verse 1263, spoken by Heracles. But this would manifestly be too abrupt.

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